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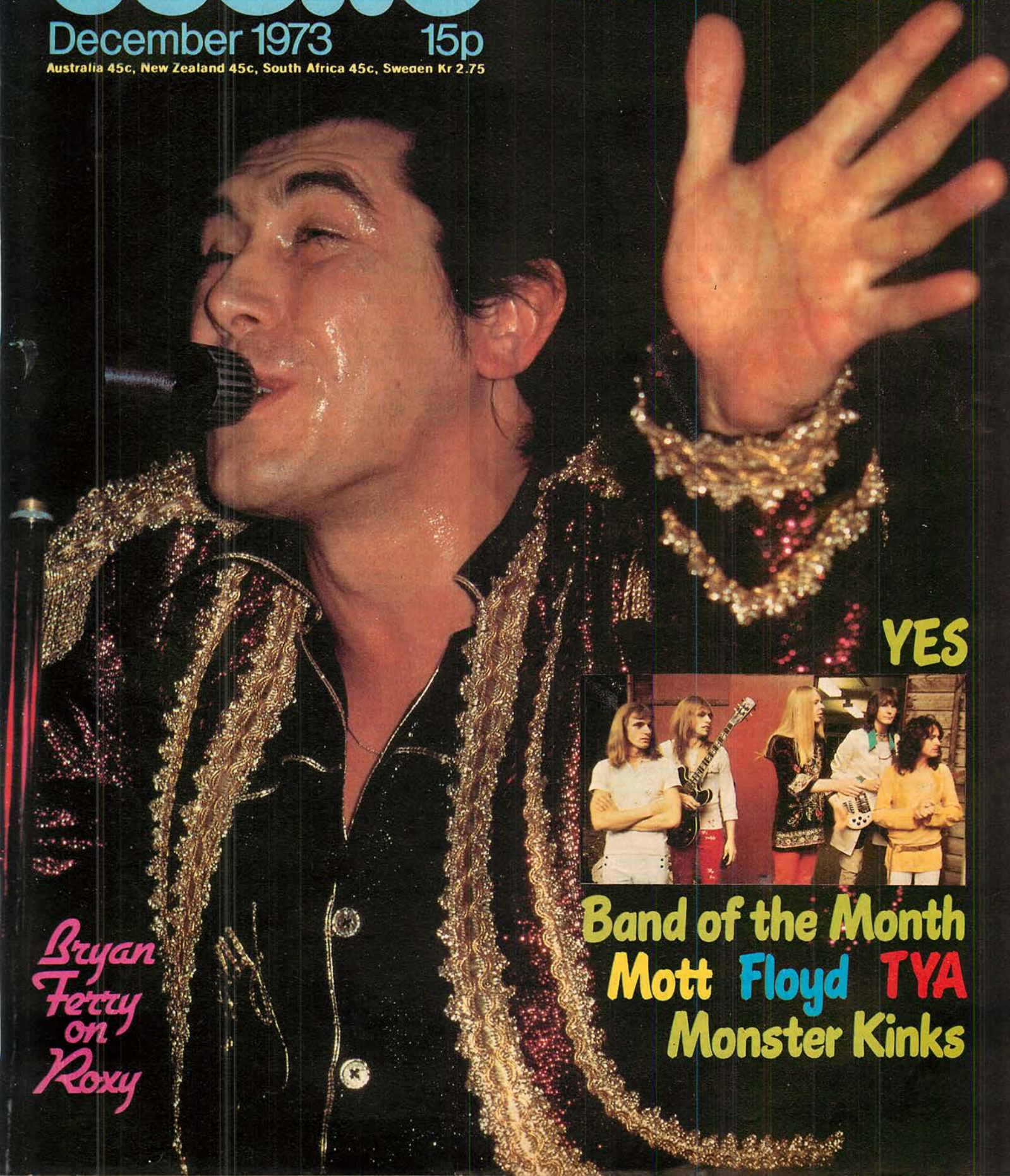
# Music scene

December 1973

15p

Australia 45c, New Zealand 45c, South Africa 45c, Sweden Kr 2.75

**New-style Bolan**  
*Bowie-Prophet*  
*without Honour*



*Bryan  
Ferry  
on  
Roxxy*

**YES**



**Band of the Month**  
**Mott Floyd TYA**  
**Monster Kinks**





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### COVER PICTURE OF BRYAN FERRY BY GARY BELL (see pages 4 and 5)

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Published on the third Friday of each month by IPC Magazines Ltd., Fleetway House, Farringdon Street, London EC4A at the recommended price on the cover. Printed in England by Carlisle Web Offset Ltd., Newtown Trading Estate, Carlisle, CA2 7NR. Sole Agents: Australia and New Zealand — Gordon and Gotch (A/sia) Ltd.; South Africa — Central News Agency Ltd. Publisher's annual subscription rate, including postage for one year throughout the world, £2.50. Dollar rate: U.S. and Canada \$7.00. Send orders with payment to IPC Magazines Ltd., Tower House, Southampton Street, London, WC2E 92X.



**Hot News and Sharp Comments. The Beast has taken over Talk of the Scene. From now on his own particular and luckily inimitable style will grace these pages. Afraid of no-one, fearless in his commentary, the Beast will bring a new life to these pages, possibly for the better. Find out how one cold and calculating eye views of the secret life of the record business. Read Beast in Talk of the Scene.**

Among the crop of singles coming out to coincide with the wedding of the year are two with interesting little tales attached to them, one called "Good Luck Princess" and performed by the **Cromwell Brothers** and the other being a ditty by **Elizabeth White** and titled, wait for it, "Our Wedding Of The Year".

**Gideon Wagner** who wrote the former and is one of the aforementioned Brothers has this to say: "As I have the appearance of a young and hairy anarchist, I suppose people will think it strange that I should write such a song. But I am an ardent monarchist and particularly dig Princess Anne. I think she is a brave and resourceful chick and my song is a small tribute to her."

The record has all the makings of a big hit but it cannot surpass the moment when Gideon was moved to give an impromptu performance of the song accompanying himself on guitar in a Fleet Street watering hole frequented by cynical journalists whose reaction to the recital had to be seen to be believed.

Elizabeth's song was composed by 52-year-old **Wing Commander Harold Whiteman** who writes songs when he is not about his duties in the armed forces. The record is complete with chiming bells and all manner of schmaltzy things that'll have 'em waltzing away the hours in places like Cheltenham.

The Beast and his fellow inmates at **Music Scene** wish the happy couple, with respect of course, all the very best for their life together. (Fanfare).

Anyhow, among other singles that are either just in or about to be in the record shops are the following: **Commander Cody's** "Daddy's Drinking Up Our Christmas", "Dance With The Devil" by **Cozy Powell**, **Dave Clark** back again with "Sha-Na-Na-Na", **Bobby Pickett's** "Me And My Mum", **Geordie's** "Black Cat Woman", "Join Me" by **Paul and Barry Ryan** who are

back together again, the **Jackson Five's** "Get It Together", the interesting teaming of **Diana Ross** and **Marvin Gaye** with "You're A Special Part Of Me", and **Thin Lizzy's** "The Rocker".

It's re-release time again, children, maybe something to do with the forthcoming celebrations of the anniversary of the birth of the **Christ Child**. Making reappearances are the **Coasters** with "Love Potion Number Nine", **Scaffold's** "Lily The Pink", **Gerry and the Pacemakers** "You'll Never Walk Alone" and "Whole Lotta Love" by **C.C.S.**

★★★

Sales of certain liquids are bound to shoot up now that **Ronnie 'Plonk' Lane** has formed his own band, **Slim Chance**. No doubt he and the lad will carry on the fine tradition established by the **Faces** involving copious amounts of beverages being consumed at all times.

Ronnie has signed to G.M. Records and his first release is a maxi single featuring "How Come?" on the "A" side and "Tell Everyone" and "Done This One Before" on the flip. Produced by **Glyn Johns** the single comes in a coloured sleeve.

And while we're on the subject of G.M., watch out for "Reading Festival" which is a recording of the event featuring **Rod Stewart**, the **Faces**, **Status Quo**, **Rory Gallagher**, **Lesley Duncan**, **Tim Hardin**, **Strider**, **Greenslade** and **Andy Bown**. It was held up for a while but ought to be out any day now.

Ronnie isn't the only one forming a new group. **Elmer Gantry** has teamed up with guitarist **Kirby** who was with **Curved Air** and together they comprise **Legs**. There's a single called "So Many Faces" which is currently being raved about by the excitable Chelsea supporter known as **David Jarret** at **Warner Brothers**. David's dad is **Eddie Jarret**, the man partly responsible for the world-wide success of the **Seekers**.



# talk of the scene



One of the more remarkable sights in the otherwise peaceful village of Chiddingfold early on last New Year's Day was the Beast chasing round the grounds of a manor house in pursuit of a whippet.

The whippet in question was called **Stick** and is the faithful four-footed friend of **Andy Mackay** of Roxy Music fame. Quite how Beast and Stick

happened to be there is another story, but just in case your appetite is sufficiently aroused, here is a picture of Stick and his master.

Photographer **Theo Bergstrom** took this remarkable shot of the duo which could almost become the answer to **Sid Fields** and **Harvey** or even **Rod Hull** and **Emu**.

★★★

Poor old **Steve Miller** went down with hepatitis last year and as a result his scheduled recording sessions got held up. But he finally managed to sort things out and the result is an album called "The Joker", the title track of which is already out as a single. There's some pretty nifty guitar work, but those lyrics about shaking a tree to get at someone's peaches were used by **Jerry Lee Lewis** years and years ago.

★★★

... **Grateful Dead** have formed their own label named after the band and the first releases, distributed by Atlantic, are the band's single "Let Me Sing Your Blues Away" and album "Wake Of The Flood" ... Did you know that **Capt. Mark Phillips** has a horse called "Rock On" and that on **Princess Anne's** coat of arms there are three points Argent?

See rock music really does get in everywhere ...

## PHILIPS CASSETTE QUIZ THE WINNERS

25 winners have been sorted out from the thousands of entries for our cassette competition. The players have been despatched to them. In order to encourage jealousy, here is the full list of those who received prizes.

Marilyn Barnes, Harlow; Yvonne Bassey, Bexleyheath; Eusuf Bobat, Bideford; Jeanette Bothery, London SW 2; Anne Cawley, Shipston-on-Stour; Grahame Curry, Bradford; Hilary Dancocks, Bromsgrove; Carol Dettmer, London SE 13; Fiona Dunne, London E10; Michael Flint, Newton-le-Willow; Baron Gilbert, Tonbridge Wells; Maria Jones, Bristol; Yvonne Joy, London N22; Susan Manley, Crawley; Janet Murphy, Widnes; Jane Needham, Wallington; Audrey Penaluna, Houghton-le-Spring; Heather Scott, Northwood; Alison Sharples, Nelson; A. Soutar, Helensburgh; Michael Stroud, Blackpool; Derek Wilkinson, London W 7; Kay Williams, Llanelli; Simon Willis, Chesterfield; Stephanie Wood, Carlisle.

★★★

The second longest running pop show on TV has just begun its fourth series and though "Lift Off With Ayshea" goes out during the late afternoon and is aimed primarily at the younger ones among us, it has gained something of a reputation among the big 'uns and is regarded by many pop people as a very valuable plug spot.

Producer **Muriel Young** (remember her from the days of Pussy Cat Willum?) made a good choice in selecting the lovely **Ayshea** to introduce the show which runs for thirteen weeks at a time and in the cause of information the Beast went round to the lady singer's West London flat for tea.

Ayshea, who is nicknamed "Mouse" and whose apartment is festooned with all manner of mice from a tiny china creature to a huge fluffy affair, said: "I like doing the show because in the five years since it started people have seen so many bands evolve through it — Sweet and Dawn were two of them and we broke 'Crackling Rose' for **Neil Diamond**."

She can have some say in the selection of artists for the programme, but admits "I would never not have anybody on just because I don't like them." **Wizzard** were among the first guests of the new series and it was indeed **Mr Roy Wood** who not only wrote and produced Ayshea's recent "Farewell" single but played all the instruments on it.

★★★

The lady is also a member of the **Suedettes**, a trio which also includes **Woody** and **Rick Price**.

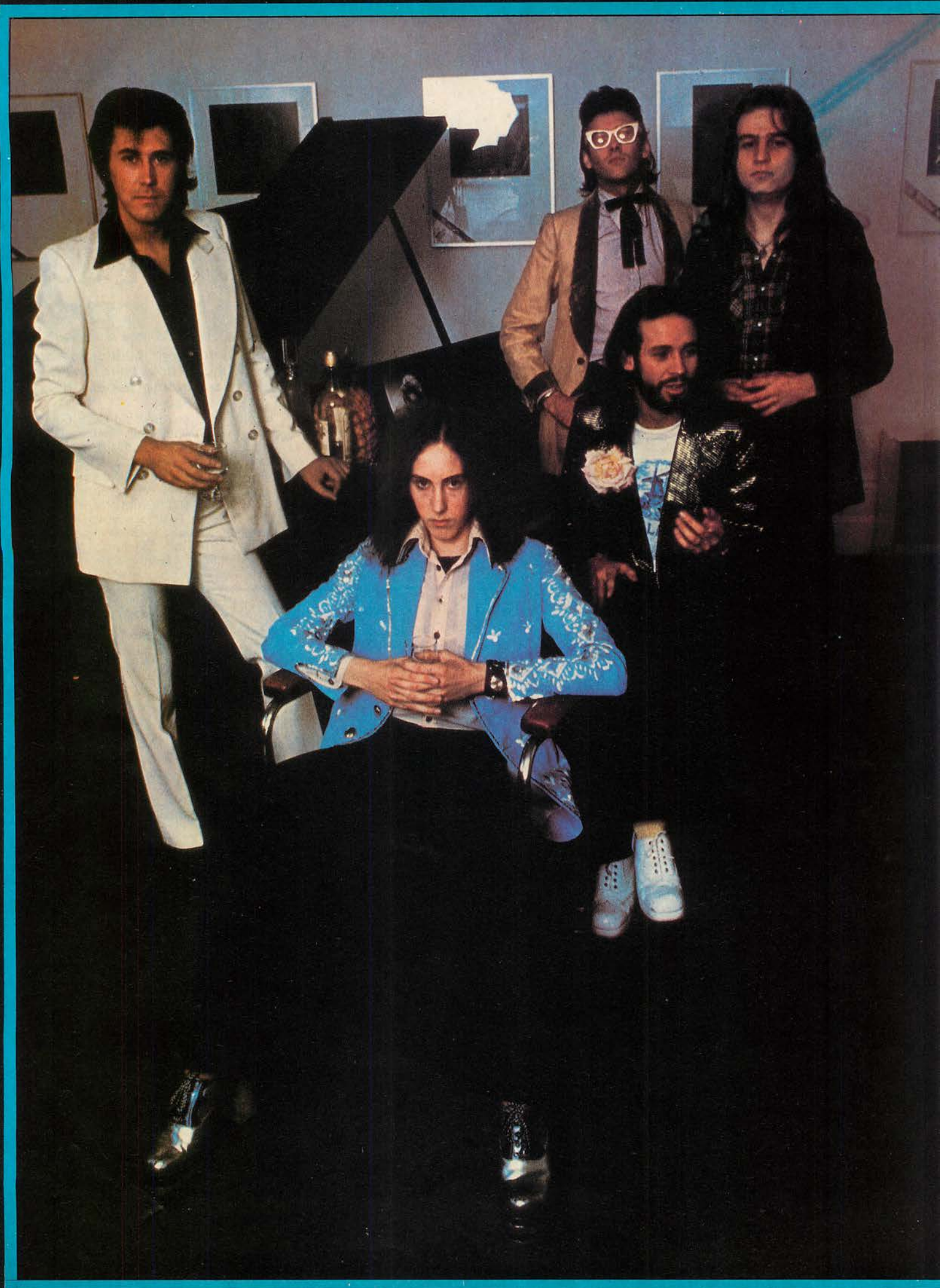
"We did the vocal backing on two records but it's very difficult to get Roy, Rick and myself together at the same time because of all the work Wizzard do, and my commitments," she explained. "The only time we appeared together 'live' I wore football socks, a fluffy skirt and a skin-tight sweater with combed-back hair. I looked awful."

She's off to Europe for a couple of months in 1974 for



things like TV shows and is determined to go to America to meet record company people and various acts and is also working on the idea of doing a musical in Britain during the summer. In the meantime she has landed a part in "Aladdin" at Newcastle's Theatre Royal from December 17 for a minimum of eight weeks.







WITH ENO  
BEAMING  
DOWN,  
Andy  
Mackay

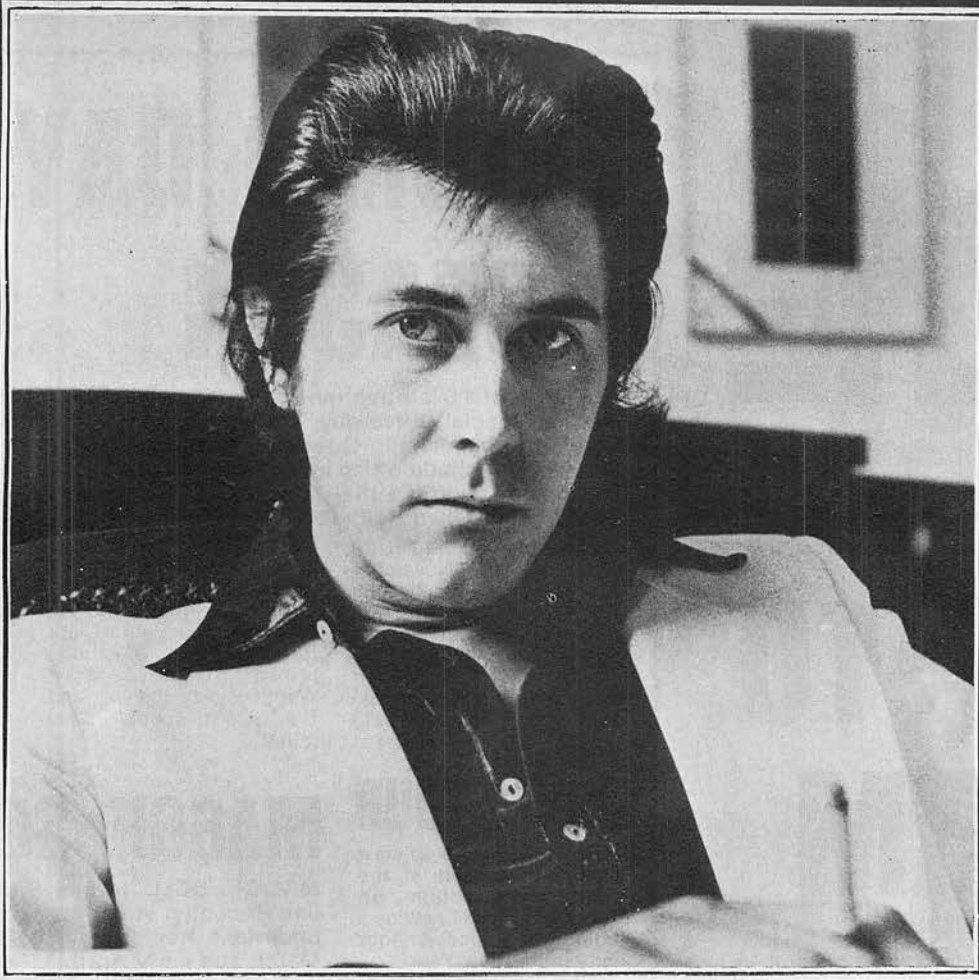
announcing his dissatisfaction with plans and Bryan Ferry working on a solo album it looked for a while there as though Roxy Music might be about to join the list of "Now you see them, now you don't" bands who were so much in vogue a few months ago. But things began to sort themselves out and now we find Bryan with a hit album and single, Eno happily replaced, Andy calmed down and Roxy having just completed a sell-out tour and with a new album.

The biggest shock of all was Eno's sudden departure. With group members coming and going like April showers and nobody paying much attention to what had become a commonplace occurrence it came as even more of a surprise to find the galactic kid leaving what was sure to be one of the biggest new bands on the circuit.

Before long, the name of Eddie Jobson was mentioned. And it was then that Andy began to mutter dark threats about his future within the group if the erstwhile Curved Air violinist was brought into the fold. As suddenly as the storm clouds gathered, however, they dispersed. Eddie was in and things were back to normal.

He has fitted in very well," commented Bryan, not unnaturally, when we spoke the other day. "I can get away from the piano on stage for a change as he plays it. It is difficult to say what difference the loss of Eno has made to us. It makes some difference on stage up to a point, but Andy and Phil have been able to electrify more musical way than Eno because he's had years and years of classical training. I hope people are pleasantly surprised."

Johnny Gustafsson was recruited as stand-in bass player for a time when Rick Kenton left but though the band wanted him to do the current tour he was already contracted to a series of American dates with another outfit. And so the search for a permanent replacement went on while



# Bryan's Foolish Things

words: Richard Green

temps were used.

The new album is called "Stranded" — an allusion one wonders to "Do The Strand" from "For Your Pleasure"? — and was done to a very tight schedule. So tight in fact that Bryan was still writing the final two numbers up to nine days before the tour began. It had to be completed before the British dates started as Roxy Music have a hectic schedule from now until Christmas and more dates being lined up for early 1974, so there would have been no real time to finish it off now. Moreover it is always nice to go on tour with a new album at the ready.

It is as different from the second album as the second was from the first. Bryan revealed between bursts of song-writing in his Earls Court abode. The playing is

better, the songs are alright, the cover is better. Andy has two songs on it and Phil has one.

Roxy have stepped outside their normal framework for this album and included guests.

"We used the London Welsh Male Voice Choir on one track," he told me with a slight laugh. "Someone happened to know how to get hold of them so they came down to the studio one night and got very 'happy' and did the number. We also used a double string bass player called Chris Lawrence on one track. Johnny Gustafsson played electric bass throughout and was incredible."

We turned next to Bryan's two solo efforts which seem to have taken a number of people by surprise. He

has come in for some unjust criticism merely because he "dared" to treat Bob Dylan's "A Hard Rain's A-Gonna Fall" with something less than reverence. How dare this upstart tamper with such a number? cried the purists.

It is my favourite Bob Dylan song," Bryan explained. "I like the words very much, the images of it. It was more natural for me to do it in this rocking way."

We carried on talking about the solo album, which the Dylan song opens and Bryan went through it track by track, commenting on each number.

**River Of Salt** — That's a rather obscure thing, a B side of an old Ketty Lester number I have. It's fairly close to the original.

**Don't Ever Change** —

This was a problem. I was going to do Will You Still Love Me Tomorrow but I decided to do something less well-known. There are so many Goffin-King numbers I like but I eventually chose that one.

**Piece Of My Heart.** —

That's an Irma Franklin number. One of my favourite singles. It's got some very nice bass on it.

**Baby I Don't Care.** —

"I wanted to do a Presley number and that one is a nice one I think. The frantic pace is faster than the original, we did it at the first take, as we did with about three of the numbers."

**It's My Party.** — "One for the boys I'd say!" (Laughter). "I always thought Lesley Gore was very interesting. It's a kind of dark horse number. People didn't expect me to do that sort of thing."

**Don't Worry Baby.** —

A slightly heavier treatment than the original. It sounds to me now more like a Spector thing than a Beach Boys production.

**Sympathy For The Devil.** — "That's one of the greats for me. I think I preferred the lyrics of it to the three of four Stones numbers I was thinking of doing."

**The Tracks Of My Tears.** — "One of my all-time favourites. I did it as close as possible to the original as the original arrangement is very very beautiful."

**You Won't See Me.** —

"I don't know why I chose that one, there are so many great Beatles numbers."

**I Love How You Love Me.** — "I got away from the original a lot. We've done it with a heavier treatment, it sounds like a blues-type band, a steaming sax solo. The original was very gentle."

**Loving You Is Sweeter Than Ever.** — "Another Tamla Motown one I've always liked. Stevie Wonder co-wrote it and the Four Tops did the original as far as I know. It suits Paul Thompson's drum style."

**These Foolish Things.**

I wanted to do an old standard. The words are so incredible I chose that one. I kept adding things so that in the end it turned out like a reggae number though that wasn't the original intention.

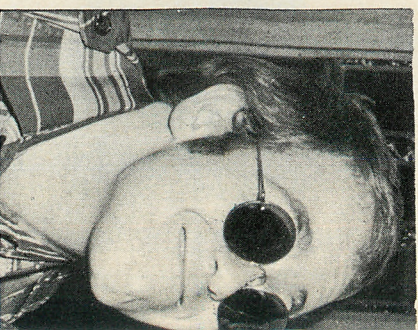


# NEWS SCENE

## ELTON 3 DAY XMAS SEASON

ELTON JOHN'S late autumn concert tour will climax with a special three-day Christmas season at London Hammersmith Odeon on December 21, 22 and 23. His schedule also includes two-day stints at Glasgow Apollo Centre (December 10-11) and Birmingham Town Hall (16-17).

Other venues are Bristol Colston Hall (November 27), Manchester Belle Vue (29), Newcastle City Hall (12) and London Regent's Park American School (15). He will be supported throughout the tour by Kiki Dee, who recently signed to John's Rocket Records label. She has formed a band to back her on live appearances comprising Toby Stephen Boshell (keyboards), Pete Clark (drums), Joe Partridge (lead guitar), Mike Wedgewood (bass) and B.J. Cole (pedal steel guitar).



ELTON JOHN: tour

## 'NICE' TO REFORM

**FORMER NICE** members Lee Jackson and Brian Davison have formed a new group named Refugee, which is completed by Swiss keyboards man Patrick Moraz. The band is virtually a re-vamped Nice, with Moraz replacing Keith Emerson, and it will feature some of the Nice's original material.

It was initially intended to call the band Nice, but this plan was eventually rejected as unsuitable.

Refugee begin their first series of gigs at Cardiff University on November 30, and their London debut will be at Chalk Farm Roundhouse on December 2.

They have been signed to Charisma, for whom they will record their first album early in the New Year.

### JONES TOUR

**TOM JONES**, who opens a week-long season at the London Palladium on December 3, will headline a nationwide concert tour early in the New Year.

Dates and venues are at present being finalised by manager Gordon Mills. Jones also tops the bill in TV's "Sunday Night At The London Palladium" on December 2, and is filming his own Christmas spectacular for BBC-TV.

### MAGGIE SOLO DEBUT

**MAGGIE BELL**, former Stone The Crows vocalist and recently voted world's top girl singer, will undertake her debut solo tour of Britain in late March and early April.

She has already started work on preparing and rehearsing a stage act, and plans to tour the United States in January.

It is expected that much of her stage act will be devoted to material from her first solo album, now due for release early in the New Year. It was originally intended for the LP to be issued this autumn, but she has recently been recording further tracks in New York to provide a wider range of titles.

## ZEP FILM

A **DOCUMENTARY** feature film showcasing Led Zeppelin is currently in course of preparation for cinema distribution. Their recent concert at New York's Madison Square Garden was filmed in its entirety, and it is expected this gig will form the nucleus of the movie.

Film cameras covered their entire American tour, both on and off stage, and it is understood that much of this footage will also be used in the movie. And the band are believed to have filmed further location sequences in this country, after returning from the States.

## Yesman records London Concert

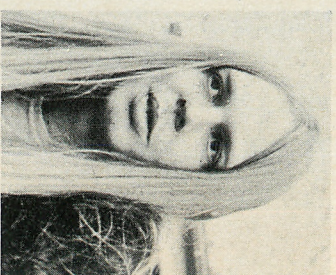
**RICK WAKEMAN** is to perform a solo concert at London Royal Festival Hall on January 18, accompanied by the 100-strong London Symphony Orchestra and the English Chamber Singers. Main object of the event is to enable his second solo album to be recorded live.

It will comprise his new work "Journey To The Centre Of The Earth", based upon Jules Verne's classic, and the double Festival Hall concert will be its world premiere. The resultant recording will be rush-released by A & M in February.

Wakeman will play three Moogs, three mellotrons, three electric pianos,

Hammond organ, acoustic piano and electric harpsichord, as well as mixing his own sound system. But it is stressed that this does not mean he is leaving Yes.

A spokesman commented: "On the contrary, Rick wants to get the live album out of the way as quickly as possible, in order to devote the remainder of 1974 to his commitments with Yes."



RICK WAKEMAN:

● Plans to televise part of the Yes' concert at London Rainbow live in BBC-2's "Old Grey Whistle Test" on November 20 have been scrapped, due to technical reasons. But it is hoped to feature Yes "in some form" later in the series.

### DRUMMER JOINS MEDICINE

**ROB TOWNSEND**, regular drummer with Family until their breakup last month, has joined Medicine Head. Two other musicians have also joined the band — Roger Saunders (lead guitar and piano) and Ian Sainty (bass) — bringing the personnel up to quintet size from the basic duo of

leaders John Fiddler and Peter Hope-Evans. The augmented Med Head tour Germany during the first half of December then, after a Christmas break, open a six-week U.S. concert tour with the Edgar Winter Band on January 5. They tour Italy in March and play here in April.

### ROCK ON FEB

**GREAT WESTERN** Festivals are to present a series of up to 15 major pop and rock concerts in London during February, as part of a special "London Entertainers' month covering all aspects of show business and the arts.

The event is being sponsored by various organisations, principally the London Tourist Board and the Greater London Council, and GWF have been invited to handle the rock concerts in view of the success of their "Fanfare For Europe" promotions last winter.

The shows will be staged at several different venues including, said spokesman John Martin, "a venue completely new to this type of show."



# New York Dolls

THE NEW YORK DOLLS arrive in Britain later this month for concerts and TV appearances.

The group, frequently boosted as America's answer to the Rolling Stones, open at Leeds University on November 24 and two days later film a sequence for BBC-2's "Old Grey Whistle Test". The Dolls then play dates in Europe before returning here for further gigs, including a major concert at London Rainbow Theatre on December 15.

## Focus New year concerts

FOCUS return to Britain early in the New Year for a major concert tour — their first here since former John Mayall and Stone The Crows drummer Colin Allen replaced Pierre Van Der



THE NEW YORK DOLLS: HERE THIS MONTH

Linden in the line-up. They are expected to open here in late January or early February.

Van Der Linden left the Dutch band last month, expressing himself unhappy with their change in musical style. It is understood that he subsequently had second thoughts and asked to return, but by that time Jan Akkerman had already engaged the British drummer.

Focus are at present playing their third U.S. tour of 1973. They will holiday throughout December, then plan to record a new album in January before coming to Britain.

## HOT TUNA JAN. TOUR

HOT TUNA, the Jefferson Airplane offshoot group, arrive in Britain in January for a string of concert and university appearances which are being set up by promoter Fredrick Bannister.

The band, who were last here three years ago as part of Airplane, comprise Jorma Kaukonen (lead guitar), Jack Cassidy (bass) and Sammy Piazza (drums). They also plan to record in London and to holiday here.

## COOL DATES

BOB MARLEY and the Wailers return to Britain this month for a four-week tour, including a gig at London Lyceum on December 6. They are promoting their new Island album "Burnin'".

THE KINKS new RCA album, released November 16, is the first half of the musical on which Ray Davies has been working for over a year. Title is "Preservation Act 1". The second half will be released as a further Kinks album in the New Year.

ELEPHANT's MEMORY, John Lennon's one-time backing band, have arrived in Britain for a club and concert tour. Highlight is a gig at London Chalk Farm Roundhouse on November 25.

FAIRPORT CONVENTION have just started a major British tour, extending through until mid-December, to tie in with the release of their new album "Nine". See Livescene for details.

DAWN, who paid a brief visit to Britain early last month for promotional TV appearances, will be returning here in the New Year for a one-nighter tour.



TONY ORLANDO: Dawn tour

Full dates given in Livescene on page 52

# JAGGER, ELTON SOUGHT FOR TOMMY FILM

MICK JAGGER, Elton John and Curtis Mayfield are among guest artists being sought for appearances in Ken Russell's screen adaptation of Pete Townshend's rock opera "Tommy", which goes into production early next year.

Hollywood actress Ann-Margret is already cast as the Mother, with Roger Daltrey playing the lead role and Keith Moon

portraying Uncle Ernie. Townshend is writing additional material for the film version, for which soundtrack recording begins in January followed by shooting in April.

It now looks certain that the stage presentation of "Tommy" will be reactivated at London

Rainbow on December 13 and 14. The Who will only just have returned from their U.S. tour, but are nevertheless willing to stage the opera again. However, producer Lou Reisner — who has reserved the Rainbow because the Royal Albert Hall rejected the booking

for the second year running — stresses that the production is dependent upon the availability of suitable guest artists.

## Na Na split

SHA NA NA have split down the middle, and plans for the rock band to tour Britain in the New Year have been shelved.

Three members — Gino Chan (rhythm guitar), Bruno Clarke (bass) and Rich Joffe (vocals) — have left the group, and have started an action in the Supreme Court claiming nearly 500,000 dollars in damages from the remaining four.

The departing musicians allege that they were not made "anything like a

reasonable offer" for their share in the band's assets and, because of this, they are seeking to prevent the other four from continuing to perform under the name of Sha Na Na. They also allege that they were continually harassed by the rest of the group when they announced they were quitting.

DUKE ELLINGTON and his orchestra will close the show in this year's Royal Variety Performance at the London Palladium on Monday, November 26. It will be the 74-year-old bandleader's first appearance in this annual event. Also taking part are Cliff Richard, Peters & Lee, Nana Mouskouri and the Second Generation — but the big contemporary names in British rock have again been ignored. The show will be screened in its entirety on the full ITV network on Sunday, December 2.

## McCullough joins

GUITARIST Henry McCullough, who left Paul McCartney's Wings in August, has teamed up with Joe Cocker — and they are at present rehearsing together at Cocker's country retreat in Devon.

Cocker has not worked for nearly a year, following Chris Stainton's decision to quit as leader of his backing band, resulting in the cancellation of a projected Rainbow concert.

## Cocker

A spokesman for Cocker commented: "Joe needed some motivation to prod him back into action, and Henry is the ideal driving force. Now the two are hard at work, and I am confident that we can expect a Cocker comeback before very long."



HENRY McCULLOUGH: new partnership





# Elton's Year of Triumph

## and who could begrudge it

**I**F THERE WAS ever one crucial time that has established Elton John as a true superstar of his age — an artist who not only weathers changes in public taste musically but who also provides continual excitement — then 1973 has to be that time.

A double album that has been compared to "Sgt. Pepper" and an American tour that has broken the box office records of both Presley and the Stones ... both testify not only to his status as an artist, but to his total involvement, his careful build up, over a sometimes shaky four year period.

And because it has been so important a period it is interesting to follow-through some of the months that have really provided it's highlights so far.

From early Spring — when "Goodbye Yellow Brick Road" was in it's formation as a triumphant collection — to late autumn just before Britain draws him back on the road for the second time in a year ...

**APRIL:** Summer's coming to London. The daffodils are full blown in the park. Up in an

office Elton John is sitting by a painted piano singing "Bennie And The Jets".

He follows it with the wistful "Sweet Painted Ladies". They are two of the new songs about to be laid down in the recording studios. He thinks, he says, that they're the best lyrical collection Bernie Taupin's ever put together.

There is an excitement, when he talks about these new songs, that's flushed with not just the novelty of playing them but a knowledge that they may provide him with a turning point in his career.

**MAY:** After the initial traumas trying to start the album in the Kingston, Jamaica studios earlier in the Spring, Elton and the band travel to France to the Chateau d'Herouville where both "Honky Chateau" and "Don't Shoot Me" were cut.

For a month he and the band live, eat, sleep and work here — taking odd moments off to play backgammon, Elton's favourite game. Bernie and his wife Maxine drop by for a couple of weeks to see how the songs are progressing.

"Saturday Night's Alright" gives the most

problems — mainly because they've already decided it sounds like the most likely single. Producer Gus Dudgeon works along patiently day after day, overseeing each take.

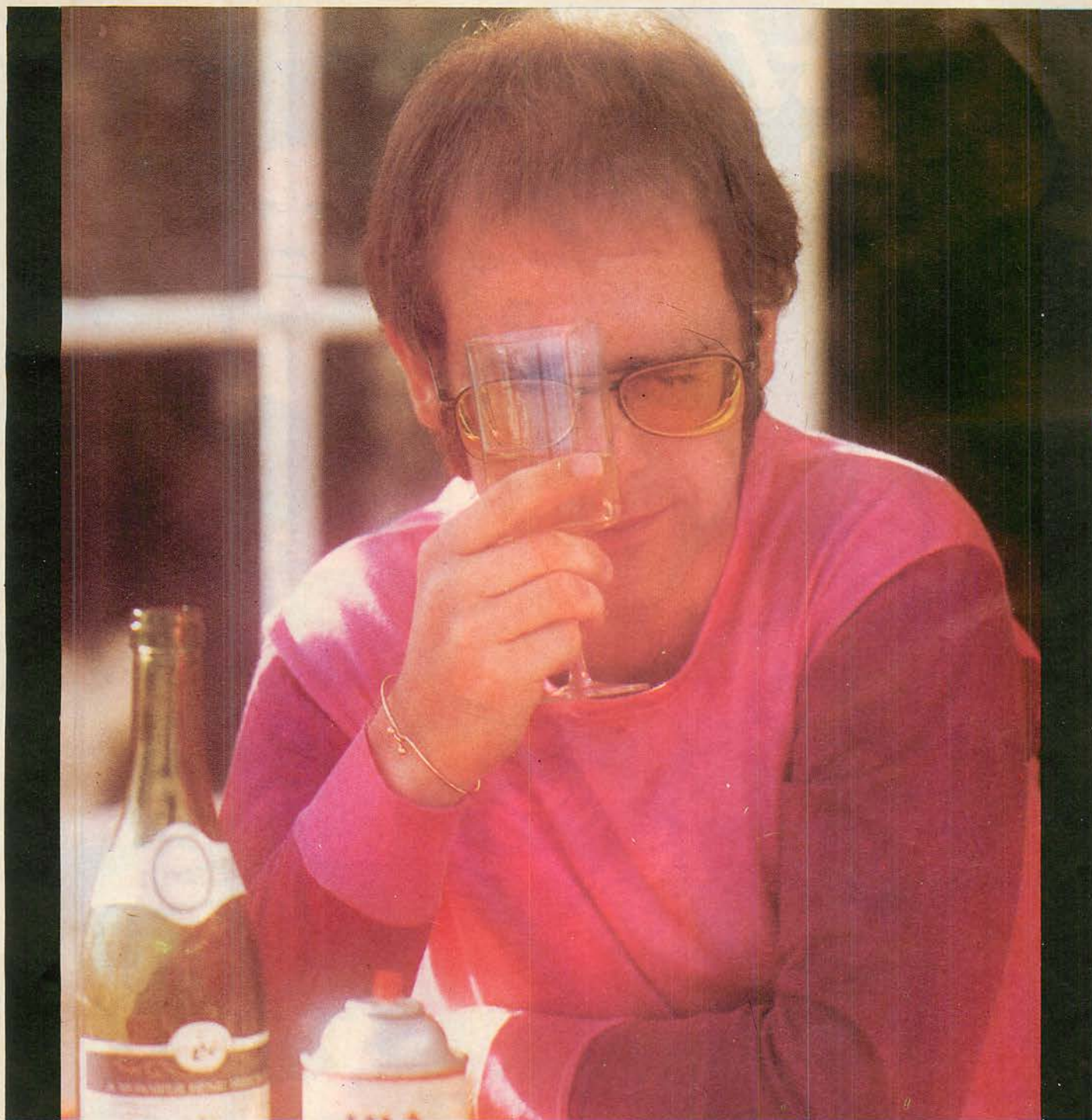
**JUNE:** Elton spends a couple of precious weeks back in the studios — this time in London — producing Kiki Dee's new album. Another week is spent in business talks and the release of his new single.

**JULY:** A month's holiday in Los Angeles. Elton rents a house — this time not near the beach but in the heart of Beverly Hills. The result, as always, is part rest, part work. Elton's 'holiday's' never are quite that. He has meetings with his American record company.

More meetings about the launch of the record label of which he's a director — Rocket. Off duty he plays tennis, sunbathes, swims and, visits Tower Records where he stocks up yet again on the 200 or so new albums that have come in since his last visit.

**AUGUST:** Another couple of weeks back in London and then frantic preparations for





the American tour. Covering 42 cities in ten weeks it's his biggest yet.

It's been decided that this time — his eighth U.S. tour — he will broach the most massive stadiums and auditoriums America has to offer. The result, a week in, is a complete sell out on every date. Double bookings have to be added in at least three places.

**SEPTEMBER (5th):** Hollywood Bowl. Arc lights, 15,000 people, kids crammed in trees way up on the skyline, dancing on the road 100 feet up to the left of the stage. Elton in white fur and satin, an outrageous sight. Hollywood bold at the Hollywood Bowl. Hollywood loves Elton. Elton has a special attachment for Hollywood. They mix and set like jelly cubes and water.

The music goes somewhere up into the dark night along with the 200 white doves released from the grand piano, but who cares? It's the spectacle they've come to see — it's the spectacle they get.

**(23rd):** New York, steamy in early autumn, Neil Diamond is backstage at Madison Square Gardens shaking a

sweating Elton John by the hand. The audience — the best, say the promoters, they've ever seen in terms of enthusiasm — is still stamping and yelling out there in the packed auditorium.

If there was less real visual than at the Bowl it was made up for in music. Inside, bouncing off the wall, making the stone floor shake ominously, the music came off best. Elton knew it. The audience knew it. Another night to remember. A police escort home.

**(24th):** Nasseau Colliseum, Long Island. A camera crew from the most famous programme in the States come along. Arc lights in the dressing room. Underneath them with minutes to go on stage Elton is patiently being interviewed.

And then, like all other nights on the 42 city haul, he changes — in the middle of a room full of admirers and musicians — coolly without fuss, without temperament.

**(25th):** Boston. Not known as a 'good' gig, the Boston audience is notorious for it's critical eye, it's lack of subtlety and understanding for anything under 100 decibels.

Tonight they respond as though by clockwork to mood and music.

Silence greets the subdued numbers like "Funeral For A Friend", rapture and thunder for "Saturday Night". Elton has flown here in his private jet. The Boeing 707 that he's used for a majority of the tour. On board is Stevie Wonder, 'smuggled' on as a surprise to just enjoy the gig.

There is a warmth and musicians comradery between Wonder and John that leads — inevitably and despite Elton's worries about Wonder's fitness after the bad car crash — to Stevie joining the band on stage for "Honky Tonk Women".

"I just want you to welcome" says Elton into the mike during a wondering silence "The greatest musician in the world, Stevie...". For three minutes the audience are on their feet howling, whistling and stomping.

The American tour is completed at the end of October... hardly any time to rest before their forthcoming British trek.

**words: Caroline Pettit/picture: Ed Caraeff**



# Status Quo

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**L**IKE STATUS QUO, Nazareth don't come pretty, pretty. The kids who come to both have a similarity, it's enjoyment they're after, a time to let loose, jump, clap and sweat a lot.

Naz, like Quo, play it loud and at the same time make it good. Drummer, Darrell, doesn't like the word "loud" too much for he prefers to say their music has "life and guts, good funky stuff."

Sure, if loud means Sabbath then it doesn't mean Nazareth or come to that Quo, but heck — their new album is titled, "Loud And Proud!"

Talk to "Old Grey Whistle Test" DJ survivor Bob Harris and you get this about Nazareth, "I really love this band. I know a great number of people seem to wince when the name is mentioned. I don't understand this reaction."

So what does Harris see in this Scotch group? "They've got a delightful freedom and spontaneity to their music. There's no suffocation, no sterility, the kind of deadly tightening which comes to some groups when they get records into the hit-parade, you know trying to be something other than what put them there in the first place."

In Hit-parading terms it has been a good '73 story for Nazareth. May gave Mooncrest their first chart entry with Moon 1 and Naz with "Broken Down Angel" was the record. Just when we got over that they were back with an insistent, rasping vocal and meaty

beaty song called "Bad Bad Boy", a number to make the girls shiver and parents break out in a cold sweat.

Their third has been scorching many a turntable deck, "This Flight Tonight". Believe it or not, the song is by Canadian singer, Joni Mitchell, the girl who has written among others, "Chelsea Morning", "Woodstock" and "Circle Game", not forgetting a personal chart hit, "Big Yellow Taxi".

The single comes from their latest album, successor to that arrestingly titled, "Raz Ama Naz". It's been around in the cans for some time for the band wanted to get it finished before a third visit to the States this September and early October.

I mean two days after they were back from that gruelling trip Nazareth were off on tour of Britain yet again.

Stateside, in spite of their previous visits, Naz are still down the bill, yet they found themselves "many, many fans where ever we went." One example is the billing at the Paladium in L.A. where they were third behind Rare Earth and Fleetwood Mac.

This third visit was the best yet. Manny Charlton sounded quite ecstatic about it when we caught him the day after the groups' return.

"We made a lot of progress. It meant our album going in the charts round the hundred mark and over there they have a Top 200. We did do some gigs on our own and they were really successful."

Apart from talking about Nazareth in the

States Manny mentioned some interesting remarks about groups they saw in the States. "The Allman Bros, well they can certainly play but visually they do nothing. Steely Dan didn't really impress and the Raspberries seemed a poor man's Beatles."

"There was someone who really caught our eye and that was Robben Ford, he's quite the guv'nor on guitar. He comes from L.A. I believe."

At the same time as recalling America, Manny talked about the new Nazareth album. He seemed pretty pleased with it and mentioned in particular their use of songs from artists they dig.

"I mean there's Dylan's, 'Holy Spirit' and from Little Feat (a marvellous band) 'Teenage Nervous Breakdown' and of course Joni's, 'This Flight Tonight'. Incidentally we went into the studios where the lady was recording and I'll tell you, her next album sounds very good indeed."

"We didn't give the say for 'This Flight Tonight' to be released as a single, though we were happy with the decision. We did think the album has more instant commercial numbers than Joni's song."

Back on the British road again Nazareth are once more pulling the crowds. At the outset of their tour, which began in October, the group came out with the interesting remark, "This is our first major UK tour." Obviously the group are conscious of their new chart status in the past year.

words: Tony Jasper  
picture: Mike Putland





# The Prophet Without Honour

words: Ian MacDonald/pictures: Mick Rock

**R**OCK'S HAD IT TOUGH since The Beatles broke up. Without one clear example up there at the top, the rank-and-file toilers of the business have been hard-pressed to remember what it is they're supposed to be doing. As for the more rarefied question Why, that faded from the air-waves even earlier — round about the time the first bulletins concerning events at the Altamont Speedway were coming in.

So it is that, in a period in rock's development in which hardly anyone really knows what his role is and the map showing The Way Out is lying crumpled in a puddle on some windy festival site, a man like David Bowie — who not only knows *what* he's doing but *why* he's doing it, becomes rather important.

The interesting thing is that very few people seem to be able to grasp what that importance is. Inside the business, especially. All the people *outside* the business — the ones who are buying Bowie LPs in numbers unprecedented since the Beatles — know instinctively why Bowie's important. They can recognise a star when they see one. But, for the insiders, the professionals, it's a matter of being absolutely specific about it — and, with a totally new phenomenon, that can be very difficult indeed.



Efforts to define what Bowie represents have not been aided by the fact that the music press, caught off balance by the abrupt appearance of an unaccountable alien in their midst, are still divided over the question of whether David Bowie is anything more than (and I quote) "a singing boutique". Caught short of rethinking time, a large proportion of the press is still trying to apply 1963 yard-sticks to a 1973 artist — a trend reflected at its most touching in the insistence that Bowie cannot be a True Star until he's "turned gold" at least half a dozen times in the U.S.A. and broken the Madison Square Garden box-office record for a fortnight running.

At this point it becomes necessary to digress on the subject of the rock press in this country. A contemporary "rock critic", if he is schooled at all, is schooled only in the recognition of certain basic musical forms and certain simple socio-cultural phenomena. Beyond that, he is encouraged to believe that the cradle of rock was the 1950s and that it will be so much the better

for this music — as (a) an authentic ethnic genre, (b) trash, (c) a developing mode of youth expression — if it returns, in some form or other, to its nursery days.

Few "rock critics" are equipped, or even temperamentally disposed to evaluating true independent creative activity, let alone something actually *new*. After all, that means you can't use your best clichés on it. You've got to invent alternative ones. How boring.

David Bowie, being a bona fide original, frustrates all the laws and policies and guiding dogma of rock's critical establishment — partly consciously, and partly because they happen to be in his way and he had no time to effect a polite detour.



Between June 1972 and June 1973, Bowie realized his fantasy of superstardom in rock. But he was a totally new kind of superstar. To start with, he was oddly objective about the whole affair. Before being officially declared a new culture hero by one of the rock weeklies (and it was that sudden — one week nowhere, next week everywhere), he had written and recorded an album about a man who foresees that the end of the world is nigh and thus resolves to go out in style as the Last Superstar.

Step Two was for Bowie to *become* that figure in reality. Step Three should have been to go on and on making more and more money — after all, rock's only snowbiz, isn't it? But Bowie closed up shop instead — just like his fictional protegee "Ziggy Stardust" did on the original album.

And now he's sitting back, discussing that year as a past artistic project. The business is furious. It's been *used*. And that's the wrong way around. How ill-bred.

More than that, though: where are the basic musical forms, the simple socio-cultural phenomena? It's all become very complex overnight and that can't be good since, as nearly every rock critic worth his shroud knows, complexity in rock is Wrong. Pretentious, phony, revolutionary, counter-revolutionary. Whichever word it is that you use, you're damned certain of one thing: *it's got nothing to do with the 1950s*. How profane.

So here's an interesting new development. David Bowie's next trick is the release of his versions of some old mid-60s classics. An album to be called "Pin-Ups" — featuring covers of The Yardbirds ("I Wish You Would", "Shapes Of Things"), The Pretty Things ("Don't Bring Me Down", "Rosalyn"), The Who ("I Can't Explain",







"Anyway Anyhow Anywhere"), The Merseys ("Sorrow"), Them ("Here Comes The Night"), Pink Floyd ("See Emily Play"), The Kinks ("Where Have All The Good Times Gone?"), and David Bowie ("The London Boys").

The mid-60s, get it? No-man's-land. The time when most of the rock critics who maintain that Berry, Richard, and Elvis are greater genre figures than Dylan, The Beatles, and The Stones, were actually listening to the music. Call My Bluff. How embarrassing.

Of course the obvious answer to this subtle manoeuvre on Bowie's part is to hold firmly to the originals. I mean, even a slavish admirer of the lad like myself is a bit dubious about a cover version of "Anyway Anyhow Anywhere". How's it done, David?

The obvious answer to the obvious answer would be to point to Track 3 Side 2 of "Aladdin Sane", Bowie's frantic uptight and hilarious Gay Lib mutation of "Let's Spend The Night Together". A song, you'll notice, that, while inseparable from 1967, still has a good stab at some Early Rock Amateurism — maybe not quite as far back as the 50s, but sincerely wanting to be.



I said that the answer "would" be because it depended on the rock critical establishment finding "Let's Spend The Night Together", far from a tasteless diminution of an obvious classic, as stocked with humour and multi-valent implications as the best of burlesque in *any* field. It didn't — since it was still brooding on all the matters mentioned in this article. How solemn.

"Pin-Ups", whether it's great or whether it's merely alright (no way is it going to be *bad*), will nevertheless probably be only a kind of deflector against the constricting glow of Bowie's achievement in 1972-73. His next move will be in an entirely different world and "Pin-Ups", I'd guess, is intended as a border-post or a passport between the two.

Either way, David Bowie's future will certainly unroll very rapidly and very differently from any of his past thus far. And, if the establishment of rock still haven't worked out what happened last year, what chance of they got of catching up with Bowie *next* year? Very little, unless they get down and invent those new clichés really fast. How silly.

D. Bowie. Prophet-Without-Honour-In-His-Own-Country and Pop-singer Extraordinaire, was brought to you by the inexorable forces of history and change. You can't beat them and you've still got time to join them.

Ian MacDonald.



Down in the country something stirs. But unless it's at least afternoon, that something won't be Jeff Beck, the wonder boy of the guitar who does like a long lay-in. When he finally surfaces, he makes his way to a remote recording studio where, surrounded by farmyard animals, he joins up with Carmine Appice to put the finishing touches to BB&A's new album

Tim Bogert



Jeff Beck



OCK fanatics would be hard pressed to name an emergent group packing the same fiery guts as the most excellent Beck, Bogert and Appice, the Anglo-American exponents of good old hoodlum music.

Since making their British debut some months ago, BB&A have gone from strength to strength. Each of their four gigs that I've seen — Kensington, Mile End, Edmonton and Crystal Palace — has been better than the last.

Even young Beck tends to agree that things are gaining in momentum. For him to be totally — or as totally as he can be with anything — happy with circumstances is a good sign of better things to come.

Being served up next is the trio's second album which, we hope, will suffer a better fate than the last. The last album, it will be recalled, earned that ultimate accolade, a Music Scene Guy Award for goodliness. And yet despite this, a large section of the clothed British public had the temerity to ignore it.

Let those same people be warned that the new album is even better and if they show their ignorance a second time, may they be condemned to a lifetime of listening to Radio One between nine a.m. and noon Monday to Friday — and

Carmine Appice



# Beck, Farmyard & Appice

words: Richard Green  
pictures: Ian Dickson/Andre Csillag





we all know who's on at that time don't we?

BB&A have been recording at Escape Studios, an aptly named place in a remote part of Kent. To get there, one catches a train to Lenham which is somewhere in the region of Maidstone, and then drives at high speed for a further twenty minutes along narrow and winding country lanes. Passing Jeff's large white house on the left just inside a set of huge iron gates, the traveller continues for another couple of miles until he espies an oast house on the right. He has arrived.

When I arrived with BB&A's publicist who had succeeded in keeping us hanging about in a sleepy village for an hour and a half while a motor was organised, Carmine Appice was relaxing in the lounge of the converted oast house. Jeff, we were told, as en route.

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Outside the window a horse stood staring at nothing in particular, letting time pass by. Nearer to the building, a pond supported all manner of bird life. Closer still, a large hound came sniffing for affection. To cap the lot, mother duck and her four babies decided to waddle right into the lough through the open front door in search of scraps.

Leaving nature study aside for the time being, we talked about the new album. The trio

started off recording it at Apple but all sorts of niggles with the engineer or someone led to a retreat. Then another place was tried and finally Escape was tracked down.

"I'm a perfectionist," admitted the drummer. "I have to have the sound just right. If it's not, we'll keep doing it until we get what we want."

Which sounds a fair enough statement. It also explains the amount of time needed to get the album together.

He described the album as "a lot funkier than the last" with just eight tracks. Before he and Jeff eventually got down to recording, he played me a couple of things already done. One is called "Satisfied" and kinda blows your head sideways with its force and energy. Then there's the jam that comes at the end of "Morning Dew". What they've done here is to take the jam part that ends the stage version of the number and put that on the album as a track in its own right.

Tim Bogert has already gone back to his native New York — he prefers the other side of the Atlantic it seems — and Carmine was anxious to get back to have a look at his drum clinic.

While chief engineer Geoff Haswell wandered off to attend to some fault in the control board, Jeff arrived looking well pleased with life in general. He flopped down on an arrangement of those cushion

things that are all the go these days and surveyed the assembled company with a smile.

At the Palace concert where BB&A were the undoubted hits of the whole event, Jeff had stunned the crowd by making a really off sound with his guitar that had the effect of a distorted voice.

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When I asked him about it, he replied: "That's a voice bag, it's quite simple really. What it does is..."

He then launched into what I found a highly technical description of the piece of apparatus, but for the likes of me and you roughly what happens is, the guitarist breathes the words he wants reproduced into this little bag in his mouth and a lead carries the sound into the guitar via something or other so that a sort of blurred effect is created.

"It's what they used on Sparky's Magic Piano, remember that?" he laughed.

It's about time we saw more of Jeff laughing, times haven't exactly been that easy in the last few years. There was the hot rod

**Complete with saucy T-shirt and Fender Stratocaster axe, Jeff tunes up before a session at his local Escape Studio.**

picture: Chris Walter

smash that cost him a year out of work, during which time Carmine and Tim had left Vanilla Fudge and got into Cactus. Then Carmine caught pneumonia when BB&A got going and had to go into hospital. Virtually on the eve of the London Music Festival, which was to have been one of their major gigs, Tim had a motor cycle smash and finished up in a white ward.

Then of course there was the little matter of the forty thousand quids-worth of equipment that got smashed up by a load of rioting Huns in Hanover. But after the Tridents, the Yardbirds and various combinations of his own group, Jeff was determined to stick this one out. There's a kind of mutual admiration society between the three of them.

"As one of a trio I can't afford to lay back and get complacent. We make each other work and more important we enjoy each other's musical company," was a quote attributed to Jeff at the group's outset and though it doesn't sound quite like the way he talks it pretty well sums up the situation.

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Jeff admitted that he was bored stiff with his last band and had never been happier than now playing with Tim and Carmine who he insists were under-rated in their old bands. When you hear them on stage and see the way one guy can drop a riff and the other two pick it up, toss it about and develop it, you appreciate how closely their musical thinking is related.

Jeff, Tim and Carmine are very much into rock and some people might even say heavy metal, but as there is still some doubt in my protected mind as to just what that means, let's leave it at rock. Jeff also fancies the odd touch of Tamla, though not as much as he did and the blues still have a space in his heart. We got to talking about the days of the Yardbirds down at Richmond Rugby Club and people like Sonny Boy Williamson getting all boozed up and trodden upon. When he talks about things like that, Jeff tends to get a bit sensitive. Carmine, too, has a feel for that mood.

But then they can go straight into the studio and roar away like a couple of Hell's Angels bent on kicking ten gallons of sweat out of their Harley Davidsons. With just a couple of tracks to complete on their own, Tim's contribution neatly wrapped up, the demon duo were bopping away quite happily as I left late at night. The studio is next to the converted oast house which is next to the field in which the horse still stood quite unaware of what was going on not a hundred yards from its twitching ears. Still you can't have everything.







# From to 'R' How Do became

IT'S A STRANGE PROCESS — to want to be a successful singer, but have to become a successful actor and film star before it's possible. However that's just what's happened to David Essex:

"You know I made a few recordings about six years ago? Well, they never really let me do what I liked, but I reckoned that because the people involved had money and drove big cars then they

**F**IRST IT'S THE MOVE, then the Electric Light Orchestra, then Wizzard and even a solo album thrown in for good measure. Yes, folks, it's the Roy Wood show without which we would all be a little musically poorer. Or would we. At least one of the aforementioned bands doesn't seem to think so. Not strictly so.

The brave man who dares to risk the vengeance of Woodmen far and wide is one Bev Bevan, drummer extraordinaire, one-time member of the Move and now firmly ensconced as the ELO's skin-basher.

Roy founded the ELO after a long period of um-ing and ah-ing and as soon as he got it all together he was off again for pastures new. Pastures which turned out to be Wizzard.

Just before ELO set out for their second American tour and as they were putting the finishing touches to the next album and the hit single, "Showdown", I met up with Bev for afternoon alcohol and what trendy music people tend to call a rap, though in our case it was more of a libated chat. What effect on the ELO had Roy's departure had?

The Move couldn't have been without Roy, but he was only with the ELO for a short while and only contributed

## The Power behind ELO

**The force behind the formation of ELO was Roy Wood, but he left almost immediately. Drummer Bev Bevan assures Richard Green that, since the beginning, the musical power behind the group has come from one man — Jeff Lynne.**

about two numbers, Jeff Lynne wrote most of the numbers," Bev revealed. "Nobody ever says 'Where's Roy Wood?' It's a good thing that Wizzard was a success, it could have been a monkey on our back, but everyone knew when Roy left. Any absolute Roy Wood freaks have got Wizzard now."

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"The first ELO with Roy never worked, it was the worst band I've ever been in. Nobody could hear what anyone else was doing. Roy was changing instruments between every number, his songs didn't fit at all and Jeff's songs were becoming more and more prominent.

"It was a bit sad to begin with that we had to split up in that way. Roy is one of the best single writers ever and Jeff will develop into writing more underground stuff, albums.

They are both two very different people and writers. This is like a new venture all over again."

Strong stuff, but at least both ELO and Wizzard are getting a fair bit of the apple this way.

Bev holds a light for Jeff, saying: "He has got to be the person that stands out because he writes all the songs and does all the arrangements on stage. Probably I'm better known than the others because of the Move. Mike Edwards, the cellist, is coming through as a personality."

Talk of the Move led to my recalling the early days of "Flowers In The Rain" during the pathetic flower power period, through the riot-provoking "Fire Brigade" and the still-popular "Blackberry Way". How had the Move fared in America?

"There is a Move cult that has developed in America despite the fact that the Move never had

a hit record over there," Bev pointed out. "People still come up and ask the most obscure questions about who played on 'Blackberry Way' and things like that. 'Do Ya' was a hit in America, it was a 'B' side in Britain and we had so many requests for it on the ELO tour that the string section walked off and the four of us that were left did the number on stage."

How had Bev found America on ELO's first tour earlier this year?

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"I went with the Move four years ago and nobody took any notice of us, but this time the record company had spent a lot of money on us with T-shirts, balloons, et cetera. Plus 'Roll Over Beethoven' had been played a lot on the radio and people knew us, they were on our side from the beginning.



# Rags Rock On

David Essex  
star

words: Sarah Fielding

just had to be right.

"Well, we soon proved they weren't. So this time round I did what I wanted, and liked. I was really pleased when I found that a lot of other people liked it too."

"It" was "Rock On", (now successfully followed up with "Lamplight") an unusual recording which caught the imagination of a great many people, and provided David with his first big hit in his native country.

"I'd always liked r&b style

things, and music that wasn't too cluttered. What's the point of putting every instrument you've got on each track — you can't really hear any of them? But if you have just one or two instruments at a time, when something new is introduced you say 'oh, what's that?' and really listen to it. That's what I did with 'Rock On' and it certainly seems to have worked."

Having hit on the right formula, for him at least, David has just finished recording an

album — which should be interesting. "It's going to be very different to anything I've ever done before — or I think so. But it's been hard work..."

Until recently David was the star of "Godspell" — which meant that every evening had to be spent at the theatre, and some afternoons too. But although David found such an exacting show rather a trial, it is undoubtedly what set him on the road to stardom.

"My manager told me that this new rock musical was coming over from the States, and they needed a male lead. He asked if I wanted to have a go and I said 'Yeah, why not?'. I was so fed up at the time that I decided if I didn't get that part I was going to give up the theatre."

"You see, my wife Maureen was pregnant with our first baby (which turned out to be our daughter Verity) and I just had to have something more settled — security, corny though it sounds."

"When I went along to audition, I really thought I couldn't care less. So I over-did it all, really threw myself into it. And what happened? They thought I was fantastic! I just couldn't believe it — couldn't believe they really meant me."

"Then they told me they wanted me to play Jesus, not in biblical clothing and all that, but with chubby red cheeks and a

funny nose instead! I nearly changed me mind, it sounded really odd."

"In the end, after I'd talked to the producer for a whole day he managed to convince me that it really had to be played that way. Of course, he was right. And almost as soon as we started working on it we knew we had a hit show on our hands. It did a short season at the London Roundhouse and then moved to the West End, and to Wyndhams' Theatre."

That really was the making of David Essex, as an actor. His name was vaguely known because of the few singles he'd made years before, but with a hit West-end play-cum-musical to his name David suddenly found people wanted to know about him.

And that's how he became a film star.

"When you're in a hit play of any sort you get all kinds of offers from producers and writers. I decided to take someone up on one of them."

The project he embarked upon was "That'll Be The Day". In it he played Jimmy McLean, a lad who was in his adolescent years in the late '50s, and told the story of his life as it was affected by those times and their music. And of course, the film had the added advantage of Ringo Starr's presence. That

... turn to page 18

"They seem more musically educated, if someone does a cello solo in the middle of a number they will applaud that more than they will here."

With no more British gigs to come this year and a four-month world tour taking in America, Australia, Japan, the Far East and seven European countries beginning next March, all we have to come now from ELO is the album which, at the time of writing, is scheduled for December release.

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"It's a studio album. The 'live' side of it didn't work out very well, it was just an idea our management had. It's a bit funkier, for want of a better word, than the last one. They're doing Jeff's songs, except 'Hall Of The Mountain King' which has been re-vamped."

So how do the Electric Light Orchestra set about recording? How are songs selected?

"Jeff brings in the tapes of what he has done and we listen to them then play the numbers."

They told me, "Jeff is the leader of the band so what he says goes. But if someone comes up with another idea, we'll give it a try."

the leader of ELO — Jeff Lynne.  
Picture: Mick Rock





# How David Essex became a star

... from previous page

provided a bit of extra drawing power, and the music of Buddy Holly and other stars gave the film all it needed to make it a box office smash.

"It was a good film too," David added. "And Ringo was a marvellous person to work with. I was a bit nervous at first of working with someone as famous as him, but he was really nice and good to me. In fact he couldn't have been nicer..."

"That'll Be The Day" was such a success that a follow up is planned. The music is to be "supervised" by the legendary Phil Spector. The film has now been provisionally entitled "Stardust" although it was originally to have been called "Sooner or Later".

"We'll be starting on that early in the new year," David told me. "I'm really looking forward to it — doing the last one was so good. And after that, I'm sure there'll be more films, but fortunately I'm in the position where I can afford to be fairly choosy. So it may be a while before I find something else that suits me."

With his hit singles, David has now had success in all three entertainment fields, and can

afford to sit back and enjoy his relatively new found wealth.

But it hasn't always been like that. In fact the David Essex life story is very much one of "rags to riches".

"I was born in Paistow in East London, and spent my very early childhood there. Things weren't at all easy — my dad was a docker and he got bronchitis real bad because the house we lived in was damp.

"When he went off to hospital, Mum and I were really like destitute and we got put in a workhouse. That's not what it's called now — they say it's a 'hostel' or something grand. But it was really bad — we lived in this kind of cubicle with curtains round... and when Dad came back he had to live in a different part, he wasn't allowed in with us.

"Then things got better and they gave us one of those temporary houses — prefabs they were called — to live in. But even when Dad went back to work Mum had to scrub floors in pubs and things like that so that we had enough money to live on.

"As soon as I was old enough I got jobs in the local street market to help out a bit and earn

some pocket money. That was real good fun, and I never took much interest in school. In fact at that stage David wasn't even very interested in music.

"It wasn't until I saw this guy playing the drums on telly that music really got through to me. But I thought 'Wouldn't it be great to be able to do a roll on the drums like that guy? From that time on I decided I was going to be a drummer.

"I drove everyone mad talking about it, until Dad bought me a second-hand drum for thirty bob — then I drove everyone mad by practising. In fact Dad had some terrible fights with the neighbours about it, 'cos by then we were living in a block of flats and you could hear me on this drum everywhere! In the end I had to put a rubber mat over the drum when I was practising."

But David's professional career got off to an inauspicious start — his first engagement was playing with a dance band "tangos and waltzes" at a wedding reception, where he had to wear a suit and a bowtie.

Then came a group with greater musical aspirations — the Everons. David joined them and before long they were playing clubs and many other dates. David persuaded the band to do some of his favourite material — which was, in those days, rhythm 'n' blues.

"I worked on the principle

that the more obscure a record was the better it had to be. As a result we cleared practically every gig we played within three numbers!

But it was through that band David met his manager. And when the group split up he took up Derek Bowman's offer to become a solo artist and start recording.

"It was pretty disastrous 'cos all I could do was blues numbers. And I was awful in the studio — I did little more than whisper."

He had a little success with one single but that was all. Then he took up the theatre. It's only now after his stage and film successes that David has finally "done his own thing" on record, and it's worked. In future he wants to concentrate a bit more on music, and films. He says "I won't be doing any more regular stage work for a while though — it takes up too much time and effort. And there's so much else I want to do."

David Essex has certainly made it now. He has a lovely house in Essex — where else? And those poverty stricken days in East London are part of the past. But he says funnily enough they helped him.

"It's only having those problems that gives you the incentive to escape from them. If I'd had everything I wanted when I was a kid I would never have got where I am now."

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# Music Scene

## Band of the Month

# YES

**H**AVING YOUR HEAD SCREWED on in this business isn't a bad idea, especially as there are a lot of sharks about only too eager and willing to nick all they can from an unsuspecting group and nip off with the proceeds leaving the artist to literally face the music

Fortunately for themselves, Yes learned at an early stage that having a working knowledge of the financial side as well as the musical side of the business can be a big help and their belief has been borne out by a good deal of success, healthy individual bank accounts and the freedom to explore new avenues.

So many musicians sneer at the big business side of the music industry that it is refreshing to hear someone as well-respected as Jon Anderson state with

conviction: "It's all very well writing songs, but it's a lot easier if you've got a revox, piano, bass and drums to help."

That doesn't seem such an obvious thing to say when he qualifies it thus: "I want to be able to get the facilities to expand my musical knowledge with the money that's made from making sure we play the right places at the right time. All of us in the band realise that music isn't just for the next twenty years, it's for all time. We have all got lots of things we want to do as individuals."

There are, however, limits to the Yes-business involvement.

□ □ □

"The hierarchy of business, the power game, is very dangerous, so we leave that alone when it comes up and get on with our music. But we are aware of what is going on so we can make sure that our taxes are always right. We have seen so many other bands stepped on by the Government who take so much from rock music and put

nothing back. Over the last ten years of rock and roll there have been a lot of casualties. I've always felt that one day the record companies are going to have to put something back into it."

□ □ □

Yes are in the fortunate position of being a top-flight band, commanding respect and power as well as admiration. Their beginnings are as interesting as their current philosophies.

As he poured more tea in the lounge of his terraced house in Bayswater, Jon told me: "The initial idea was to make a Nice with vocals — they were the creative element for a lot of bands, they turned a lot of people on to classics. They were a good band to learn from. I used to listen to vocal groups like Association, Beach Boys and Fifth Dimension."

"We just put a show together during one month's rehearsal and worked solid for six ... turn to page 22

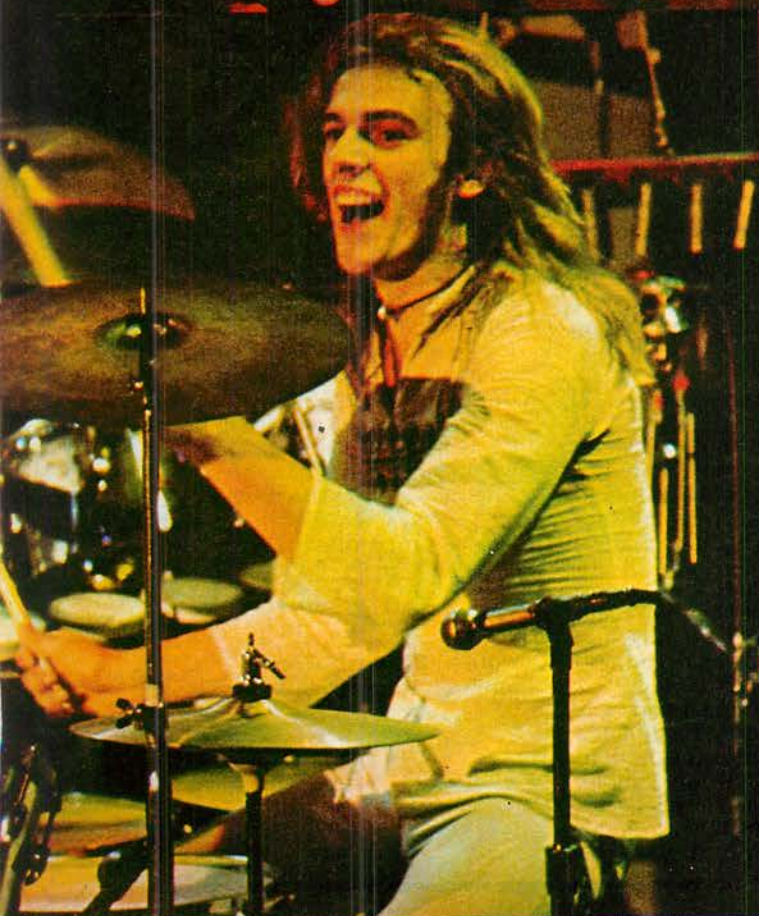
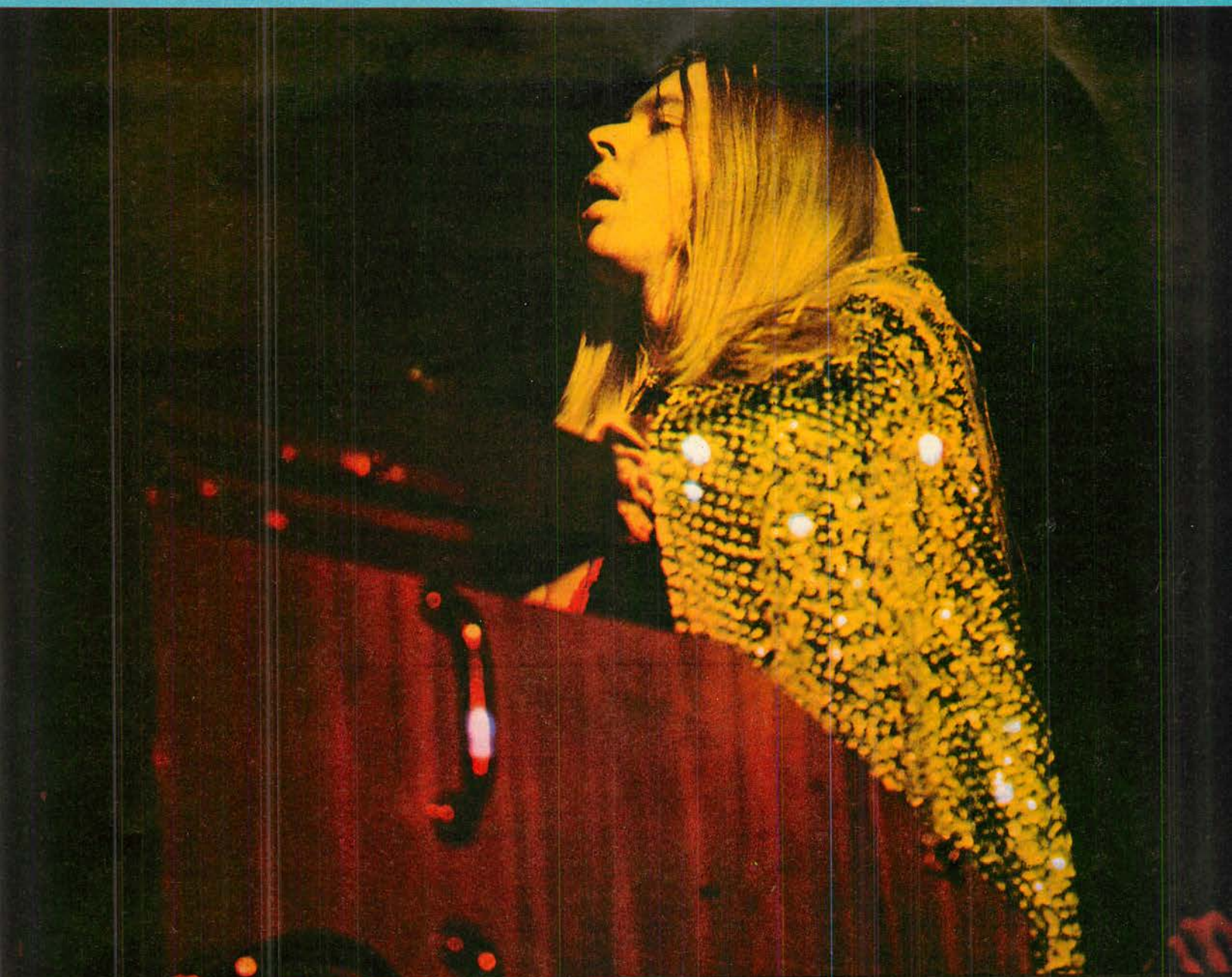






Yes (top, l-r) Jon Anderson and Rick Wakeman; (bottom, l-r) Steve Howe, Alan White and Chris Squire. Pictures by Robert Failla and Mike Putland.







# Discography

## SINGLES

**Sweetness**/Something's Coming (Atlantic — deleted)  
**Sweet Dreams**/Dear Father (Atlantic — deleted)

## ALBUMS:

1969 **YES**

Beyond and Before/I See You/Yesterday and Today/Looking Around/Harold Land/Every Little Thing/Sweetness/Survival. (Atlantic)

1970 **TIME AND A WORD**

No Opportunity Necessary No Experience Needed/Then/Everydays/Sweet Dreams/The Prophet/Clear Days/Astral Traveller. (Atlantic)

1971 **THE YES ALBUM**

Yours Is No Disgrace/The Clap/Starship Trooper/Life Seeker/Disillusion/Wurm/I've Seen All Good People/Your Move/All Good People/A Venture/Perpetual Change. (Atlantic)

1971 **FRAGILE**

Roundabout/Cans and Brahams/We Have Heaven/South Side Of The Sky/Five Per Cent For Nothing/Long Distance Runaround/The Fish (Schindleria Praematurus)/Mood For A Day/Heart Of The Sunrise. (Atlantic)

1972 **CLOSE TO THE EDGE**

Close to the Edge/The Solid Time Of Change/Total Mass Retain/I Get Up I Get Down/Seasons Of Man/And You And I/Cord of Life Eclipse/The Preacher The Teacher/Siberian Khatru. (Atlantic)

1973 **YESSONGS Volume 1**

Siberian Khatru/Heart Of The Sunrise/Perpetual Change/And You And I/Cord Of Life/Eclipse/The Preacher The Teacher/The Apocalypse. (Atlantic)

**Volume 2.**

Mood For A Day/Excerpts From The Six Wives Of Henry VIII/Roundabout/Your Move/All Good People/Long Distance Runaround/The Fish (Schindleria Praematurus). (Atlantic)

**Volume 3.**

Close To The Edge/The Solid Time Of Change/Total Mass Retain/I Get Up I Get Down/Seasons Of Man/Yours Is No Disgrace/Starship Trooper/Life Seeker/Disillusion/Wurm. (Atlantic)

1973 **TALES FROM TOPOGRAPHIC OCEAN**

Magical And Revealing Signs Of God/Remembering Of Your Own Life And Other Lives In The Creation/Ancient Civilisation Before Ours/The Ritual Of Life, The Reality, The Strength And The Beauty Of Life And Us Have Got To Come Into Consideration All The Time.

... from page 19

months for about £25 a night. We did the Cream farewell gig, that was a carrot if ever there was!"

An Atlantic contract was welcome, but other things didn't look too good. Jon recalls that the time was coming when there would be two major splits — Yes and manager Roy Flynn, and Yes and lead guitarist Pete Banks.

"The band was getting to the state where we couldn't carry on as a warm family when Pete Banks didn't give a damn. We got Steve Howe in and that was the turning point I think. We raced forward for a year and kinda left Tony Kaye behind and got Rick Wakeman together and he's been steaming away since then. He's got about ten keyboards now, he's gone crazy."

□ □ □

Resisting the temptation to dive straight in to the American market, Yes waited until after their third album, then they did three Stateside treks one after the other — the first with the late Jethro Tull — then another, then a seven-weeker covering colleges and other small venues.

"We got a single from the 'Yes' album in the top twenty," Jon recalled. "We thought they would buy the album, but they bought the single and then the album. 'Fragile' got to number seven and it's developed since. We did the same in Japan this year, doing five thousand-seaters. We didn't want to steam in as bands have steamed in, we just wanted to make sure the places were full because we're not that well known in Japan, but next time people will want to see us and we can fill bigger halls."

Yes also realise the importance of their albums as a means of communication and as a thermometer of success.

Talking about their various LPs, Jon commented: "'Closer To The Edge' was a big mark for us, being able to play twenty minutes of music and holding an audience listening to us. It's good to be able to keep an audience in touch with the concept for twenty minutes because they go through

changes. We'd been doing arrangements (surely one of Yes's strong suits) for so long we couldn't just say 'We'll blow it now and do some rock and roll.

"That album was a pre-conceived idea. We had a lot of the elements but they needed sorting out and it took a long time. 'Fragile' was one of those very quick albums that we had to finish in a certain time and as it turned out it had a lot of new elements of music in it. Initially 'Yessongs' was an important album. We heard ourselves 'Live' on cassette. It's very exciting to hear yourself like this because you remember exactly where it was recorded and when and I know just how I felt at the time. It was a Yes people's album.

"I didn't expect it to be a big hit, we put it out as cheaply as we could and I'm very surprised it's done as well as it has. The new one, 'Hail From The Topographic Ocean', is a double album. We put down four tracks in demo style which is the first time we've ever done this, then we started recording from the beginning. It's given us a little insight into what we're going to do. It's the first time we've really planned it. This one could be good for the critics, they could go to town on it.

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"'Yessongs' is a good link between 'Closer To The Edge' and 'Hail From The Topographic Ocean'. Every band wants to put out a 'live' album to show what they are capable of doing 'live'. We realised that we had to do something in the range of our certain kind of music, something substantial that people that liked the band would get the ultimate enjoyment from, and this new album is a four-part work running an hour and twenty minutes."

For no apparent reason that I can now recall, Jon began talking about the life of a band, commenting: "A band is a school to learn about rock and roll. It's very simple. It's a very enjoyable lifestyle as well. I used to work on a farm and I used to enjoy it but although it was bloody hard work — it's the

same with tours, you accept the travelling and the Holiday Inns, it's all part of the game, it's the two hours on stage that matter. If we're not on stage people think we're not working. We had two months off at the beginning of this year and that was the first time we weren't working for four years. You learn a lot when you're touring and when I come home I start writing."

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Summing up all his thoughts about Yes, his career and the future, Jon says: "We carry on hopefully measuring up to what we're getting from the music. If you dropped out for a couple of years you could never catch up unless you're very good. People like Neil Sedaka get so involved they forget about their music and that it was the music that put them there in the first place. If you go backwards you always feel you could have done better, but as we're going steadily forwards we realise there are people better than us.

"When I listen to Sibelius I can see that level of purity that I know I'll never reach, but I can think about expanding my musicianship and work hard on it and it'll come through in the end that at least you've tried hard on it. After the band has been going a while we wanted to become as well known as the Nice and Family and when we'd done that we wanted to make it in America and then there's always something else. That's why I can never understand people dropping out."

words: Richard Green/  
 picture: Robert Failla



# Readers Report

Live-gig reports from Music Scene Readers. Send about 200 words on any gig, by a well-known group or a local band, to Readers Report, Music Scene, Fleetway House, Farringdon Street, London EC4A 4AD. The authors of reports printed will each receive an LP record token. And don't forget; write good and none of that gooe-eyed fan mail stuff.

## STORMY TROUSERS

by D. Eggett

RECENTLY I was witness to one of the rare gigs of local combo, Stormy Trousers, at the Branksome Basement in Malvern, near Worcester.

They have a basic unit of five players: Rob on guitar and vocals; Colin on drums, vocals and trumpet; Paul on bass and percussion; Richard plays acoustic guitar and sings; Rachael handles violin and vocals. As at this concert, they are usually augmented by any number of "Friends"; I counted nine Trousers on stage, there may well have been more.

Despite PA problems and the awful acoustics of the Basement the Trousers managed to convey a tremendous feeling to their audience and by the time their set was three-quarters over a unique atmosphere of "oneness" was apparent.

I'm afraid I missed the titles of their first two numbers, but by the time they presented their version of Son House's "Death Letter", which featured a maniac trio piano solo from Rob, Colin and Rob over a rocking instrumental bridge from Rachael and assorted bongos and congas to the rear of the hall, their major problems had been ironed out.

An encore was demanded, the whole audience on their feet cheering, and they got the near-legendary "Stormy Trouser Blues", a twenty-minute epic of Worcester-shire percussion and deep-felt blues.

In retrospect its good to know that there are bands like Stormy Trousers around who, rather than play a soul-less medley of rock 'n' roll hits, actually put some thought and intelligence into their work.

... and I'm very glad I did!

Henry Cow took the stage at 8.10 pm and played for more than two hours (with a break of about fifteen minutes in the middle) to an audience numbering little over 250, but they received a tremendous reception.

Their music is reminiscent of the Soft Machine and Matching Mole. When they played together it was magnificent, but at times it seemed that we were not witnessing a group, rather five soloists, soloing at the same time. They incorporated humour into their act as well, fooling about on the stage and the seats behind.

After the sets, the reed player was forced to stay behind to play, and he ended up leading a chain of stomping people round the hall.

When I left, guitarist Fred Frith was giving an impromptu performance on an acoustic guitar.

It was an evening to remember.

## HAWKWIND

by Stewart Carolan

I WENT and saw Hawkwind at Harlow (free festival which was very good) with a group called Brave New World. The concert was held in the local park of all places.

Large numbers of Readers' Reports were sent in this month and we're expecting even more in the future. So from now on we shall give over a whole precious page to printing them. For this issue, though, we've only got a miserable half in which to display the rich talents of those who wrote in. Apart from some very strange spelling and some even more extraordinary typing there were a couple of attempts at publicity submitted, obviously written by close relatives of the band. Such things apart we proved what we've always known, that there are people reading the magazine who ought to be writing it. Forget it. We were here first.

## HENRY COW

by Anthony Sawford

ON MONDAY, October 22, I went to Wolverhampton Civic Hall intending to see Faust and their support act, Henry Cow.

When I went to buy my ticket I was informed that Faust were not playing, due to the illness of their bass player, and that Henry Cow were playing two sets. Ticket prices had been cut to 40p, so I decided to say

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# SKIN ALLEY

## The rough side of life

Nick Graham



Bob James



Krzysztof Juskiewicz



Tony Knight



words:

Tony Norman

**I**T'S TAKEN SKIN ALLEY a long time to get anything approaching national acceptance, but now, with the release of their new album "Skin-Tight", they feel they're getting somewhere at last.

The band got together in London in 1970. All four musicians — Tony Knight, drums, Nick Graham, vocals, bass, Krzysztof Juskiewicz, keyboards, and Bob James, guitar — had been gigging for some time, with varying degrees of success. Nick Graham, for example, was with Atomic Rooster for a year. But, like the others, he found his musical home in Skin Alley.

They started out with no gigs and things went steadily downhill from there! They played for free, played for a fiver, played for the love of it and all that showbiz/glam/ain't it fine to be a pop star jazz was in no way relevant. Times were hard for our four young heroes.

But that was yesteryear. Now they are touring Britain and finding audience reaction of a highly positive nature. Okay. They're not exactly headlining at top concert halls yet, but they are working regularly and that's a start. The new album is a vast improvement on "Two Quid Deal" which was an immature collection of songs. Too many tricks and not enough pure drive or melody. "Skin-Tight" is more musical. The songs are 100 per cent better.

The sessions were produced by a Memphis cat by the name of Don Nix. You have heard of him before. Following a distinguished career as a musician/ace session-man (baritone sax on Pickett's "Midnight Hour") Nix moved into record production. He works fast and well. Nobody knows more about getting a good studio sound than Nix and Alley readily applaud his contribution to "Skin-Tight".

"Working with a guy like that gives you a boost and helps you to relax," said Tony, "you can rely on him. As he's a musician himself, he knows how to get the best out of you. I'll tell you how much difference he made. This album cost about the same as the last, but he's made it sound like a really expensive production. That's how good he is."

So things are brightening, but just how tough have the last three years been?

"Very tough," replied Nick. "Some weeks we earned nothing. Our bank overdraft has been steadily growing. We're £6,000 in debt now. Financially, our manager has kept us going. He's always managed to come up with some money when we've really needed it. It's been a hand-to-mouth situation. It still is really. We just pay ourselves a minimal wage (£25.-a-week) and the rest of what we earn goes towards paying off our debts.

"That's not a lot of money, especially as Tony, Krzysztof and myself are married. Tony's got a couple of kids and I've got a little girl. It's not easy to keep a family on £25, but we don't mind those sort of hassles because we're sure things will come right in the end. But, right now, you could say we're finding it hard at the top!"

I couldn't help feeling that the Alley thrive on hardship. Struggling has become a way of life so each disaster is greeted with a philosophical shrug of the shoulders.

"You've got to laugh," explained Bob, "otherwise you'd go mad. Like, when we were over in Germany recently, one of the wheels fell off our truck. Any other band gets punctures. We have wheels falling off! We've come to accept that sort of thing. It's part of the show..."

"If we'd had better luck in the early days we might have got off the ground sooner. But things moved slowly and we had to look hard for gigs. That's why we did those free shows. All the papers described us as a hippy Notting Hill band, dedicated to doing free festivals, but that wasn't true. The only reason we played for free was that nobody would pay us!"

But that's no longer the case, my friends. Tony Knight is confident...

"We've got a long way to go yet, but we've got time," he said, adding with a smile: "Actually, our big ambition is to have an overdraft of £20,000. Then we'll know we've really made it!"

**S**LADE DRUMMER Don Pow... can't recall anything about the nightmare journey which almost ended in his blood death by a bleak roadside.

He can barely remember the beautiful girl who died by his side when his black-windowed, white Bentley was smashed to pieces in the horrifying crash last July.

He looks tanned and fit now though walks with a limp and the hair doesn't cover the gash on his scalp.

But the real injuries are buried deep in his psyche. "When I realised I could remember little things it was really frustrating," he says.

"Before I was dead quick at picking things up and I suddenly realised after the accident that I was forgetting little things."

"It was really frustrating. But the doctor said I'd soon be back to normal — and I think I very nearly am."

The accident happened as Don and his girl-friend Angela Morris drove home from a club in the limousine.

Suddenly the car left the road, skidded yards on the pavement, demolished the hedge and hit a brick wall. Don and Angela were both thrown out and they were found unconscious and covered in blood by two passing girls.

"I've been told my tongue was blocked in my throat and I was just about to die," says Don, "but one of the girls was a nurse and she started me breathing again while the friend phoned for an ambulance."

"I've tried really hard to find out who the girls are but I can't. I'd give anything just to be able to thank them."

"When I came to I was lying there all stiff with all these tubes in me. There were nurses floating around and I asked one of them: 'What am I doing here? What happened?'"

"She was mumbling something about a car crash and I thought the rest of the limo would be around somewhere because I thought the accident must have happened as we were coming back from a gig."

"Then I blacked out and the next thing I saw was Noddy, Dave and Jimmy sitting around the bottom of my bed."

"That made it even worse because I was really out of my depth and it was a long time before I was actually told what had happened."

□ □ □

"They wouldn't tell me Angela was dead — and even though we had been very close I couldn't remember her at all at that time."

"After three weeks my dad told me about the crash and Angela being dead and it was all completely foggy. It didn't seem real."

"When I came out of hospital they took me to the place where the accident happened, but it didn't mean a thing. I couldn't for the life of me remember what had happened."

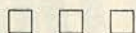
"I tell you, when I got back I couldn't remember the numbers we'd been rehearsing before the accident, but I sang the tunes and they're gradually coming back..."

"My doctor says it'll all come back in time but for the moment, our roadie, Steve, always has to sleep in the room next to me so he can wake me up in the morning. I still don't know where I am when I open my eyes."

Which is why Don, when not working, has moved back with his parents in Wolverhampton until he's completely well again.



"Sladest", is already high up the charts in the UK with a section of re-released numbers — "Get Down And Get With It", "Coz I Love You", "Look Wot You Dun", "Take Me Back 'Ome", "Mama Weer All Crazee Now", "Gudbuy T' Jane" . . . etc., plus very early cuts like "Shapes Of Things To Come", and several other things like "Pouk Hill", "Know Who You Are", "Wild Winds Are Blowing" and "Oneway Hotel".



The real excitement, though, surrounds the release of their proper follow up album, which they've just finished recording, and which should be out around Christmas time. Again, it's all group compositions, apart from a particular favourite of Noddy's that crept into the set the last time they were in the States — "Just A Little Bit".

"Actually," claims Don, "it should've been finished a few weeks ago, but because we're tight on time we have to do it now. At the same time we're trying to stockpile some extra material."

On the subject of the album, Don continues, "It's got a lot of new things on it. Nothing very different or out of character, but we're very pleased with it. All of it. The songs are short and to the point — we never go in for boring long winded things. Even ourselves, between us, we couldn't stick it. We've spent more time on arrangements and little touches . . . including the addition of our local landlord, Tommy Burton, on piano on one of the tracks."

In the beginning Slade were so attuned to working in front of an audience that they took their whole stage equipment into the recording studio. Playing the tapes back they just couldn't understand why they weren't getting the sound they heard. Chas Chandler, their manager, took them aside and explained, and through the course of their half dozen or so singles hits they've got it all down to a fine art.



"The stuff we take in now is minimal," claims Don, "and Noddy always sings the vocals live. To be quite honest we'd far rather sacrifice a bit of what you might call technical perfection for the attainment of the right feel and sound."

Officially, Don Powell should be lying on his back, recuperating, sucking grapes and being visited by relations, but instead he's back behind the Slade kit — both on stage and in the studio — and is set for a U.S. tour within a couple of days.

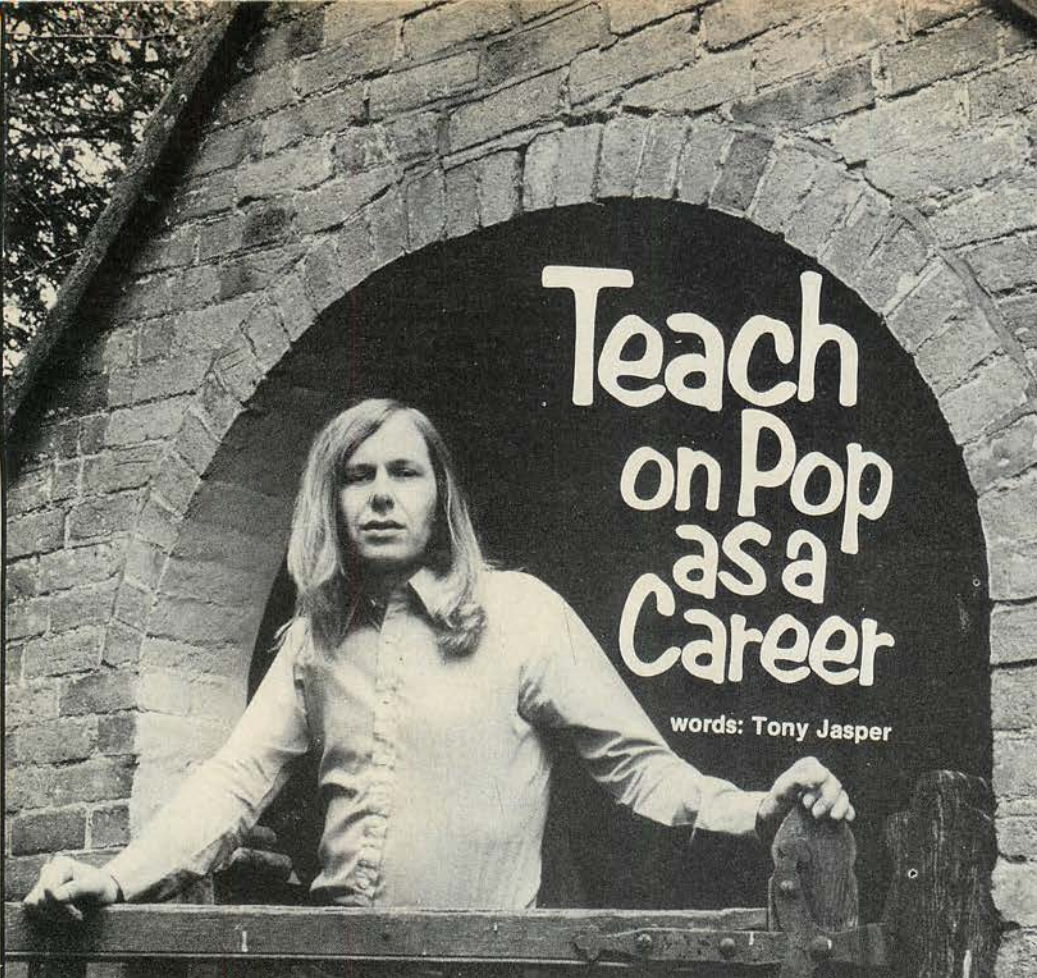
In fact, he's looking — and feeling — really good. It's a mark of his hasty recovery that he's now managing to endure interviews like this.



# Don's working convalescence

WORDS BY JOHN HALSALL and JOHN BLAKE (of the London Evening News)





# Teach on Pop as a Career

words: Tony Jasper

**W**HOS THAT rather forlorn figure standing outside the doorway of a London chain-store? The answer my friends is blowin' in the wind for when all his hair is swept away from the face there stands Clifford T. Ward.

His record session had ended early and the gentleman was standing there waiting for your charming Music Scene reporter to arrive. Joined by his manager we departed to find refreshment, fighting our way through those enjoyable London rush-hour crowds trying to squeeze themselves into a chance of descending into the Oxford Circus underground station.

"Nice to see you," he says, "and do thank all your readers for going out and buying 'Gaye' and the album 'Home Thoughts', assuming (said with a smile) any of them did buy one or both."

"Missing School", I said as we moved up the street, half-question, half-jest.

"Well, I miss the people. I don't know so much about all the rigmarole. People, older ones that is, had such strange reactions to my success and I get the impression some of them thought I was on a slippery ledge heading for what I can only guess and shudder at.

"Some people have such hazy and amazing pictures of what the pop world is about. I shouldn't think most of them have heard more than a couple of records and they certainly haven't been to a concert. It's all so strange.

"A few teachers were rather bitter. Here was I supposedly leaving the world of culture for trash. I don't know why they should imagine I'm going to devote myself to the latter."

Such was his flow of words at this point that I note amongst my speed-walking writing style a cryptic note, 'At this point CTW stepped off the pavement in front of an impatient car-driver. It would have been appropriate for him to have jumped on the car bonnet, sat on it and sung 'Wherewithal'. As it happened we tugged him back and smiled sweetly at the animal snarling behind his driving wheel'.

Clifford is the sort of person who could chat with you anywhere. He's at home with words and likes talking.

"I really think my next album is better than 'Home Thoughts'. You know that was really my second. There was one recorded ages ago for Dandelion. I believe Polydor are putting it out on the market.

"I don't know what to say about that album. I can't blame them for what they're doing though it worries me in the sense of the material not being me now.

"The new album I believe is much tighter, more drive and punch to it. And of course with a view to doing some live concerts I've been building up a group, a nucleus of guitars, drums and bass, and of course writing songs and songs.

"The album is a mixture of light-hearted numbers and ones with satirical intent. 'To An Air Hostess' and 'Tea-Cosy' are examples of the former and I suppose 'All Modern Conveniences' has a serious flavour."

Clifford T. Ward is very much enjoying his new world. Certainly even before teaching he had hopes of reaching it. He was part of a group then and even that seems a little distant from the present rather romantic figure at home in the world of recording and equally at ease strolling in the country lanes of his home territory in Worcestershire.

"As yet of course I don't know the kind of audience I will get. The New Year should see me making some public performances. The set has to be good. It would be futile for me get out and find things work out badly. There have been so many instances of people rushing into things.

"There is always a fear in waiting, you get afraid, I suppose, that people will forget and in pop, as we all know, with so many groups and singers around it's all very possible."

Clifford's new world has meant hectic recording schedules, organising and rehearsing his group, touring the continent and casting eyes towards the States.

His new album release will mean more work, that's for sure. A career in pop involves a lot of work. Take it from Teacher.

# YOU KNOW WHAT YOU CAN DO WITH YOUR ROCK OF AGES!.....

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While the Beatles, Stones, Who and sundry bandwagon jumpers left these shores to conquer the world, a whole new derivative scene was to erupt back home.

Initially, it started as a snobbish cult appeal with its head-quarters at the Flamingo All-Niter in Warbour Street and a regular National showcase, early every Friday evening on TV's "Ready, Steady, Go". When the pubs had shut, the Ad-Lib, Scotch Of St. James, Bag O'Nails, Cromwellian, Blazes, Speakeasy and Revolution after-hours watering-holes accommodated the nouveau riche and their faithful flunkies.

Memphis soul stew-Stax style, the powerhouse cliche disco beat of Motown and the conveyor-belt product of James Brown was the predominant sound that dragged the kids away from the tele to lay their money down.

Alexis Korner's innumerable bands, John

Mayall's employment agency for British blue-men and the grossly underrated Graham Bond Organisation set the style. However, they were at that time, far too esoteric for mass appeal, but what they lacked in commerciality they more than made up for in dedication. It was left up to Georgie Fame and later Geno Washington to clean up. With organ licks lifted from the two Jimmys- Smith & McGriff, a madras cotton blazer, a cool looking band who really wanted to make it at Ronnie Scott's and a voice that had been fashioned from a thousand imported soul shellacs, Georgie Fame & his Blue Flames were the chic-est thing to be seen digging. Georgie wasn't a yank, but he deserved honorary membership for his contribution to black music.

Geno Washington was a showman supreme. He had the punchy Ram Jam Band, he was American and much more important, Geno was a negro, only trouble was, he didn't have a voice, but for two years that didn't in any way hinder his progress. Just so long as he did his compulsory on-stage soul rap, got everyone to chant "Geno", dream up hip titles for his albums and croak "uptight", he could collect upwards of £500 a gig.

There were others. The notorious trouser-dropping antics of Zoot Money & his Big Roll Band, the lurching Chris Farlowe & the Thunderbirds, Herbie Goins & the Nighttimers, the Alan Bown, Jimmy James & the Vagabonds and a load of old tat. Main trouble was, all these bands looked and sounded alike. It was inevitable that once the likes of Otis Redding, Sam & Dave, James Brown and Ike & Tina Turner visited our shores the bubble quickly burst.

No trend can sustain any longevity when lacking originality, and the truth was in the face of the real thing we could offer no competition.





AND SO Rock music came full circle and the musicians re-defined themselves as entertainers. Once again, only the customer was right. That other great mass performance of modern Britain, the football match, found itself challenged by the glittering spectacle of rock 'n' roll. Slade took the chant of the crowds and trained a new audience in the style, themselves acting as cheerleaders, a former Brentford hopeful, Rod Stewart, sung his way to fame with a croaky voice, the product of too many evenings spent imitating the blues-singing heroes of the rock-as-art period.

Gary Glitter went over the edge and found they have punters there too, while fresh faced Americans, all pretending that they were three years away from shaving, caught the imagination of the young as they popped out of the womb.

Osmonds, Geordie, Mud, Nazareth, Roxy Music, the carnival procession of the new vaudeville continued. Some had a real talent for music, other were patently the brainchild of cigar-smoke filled rooms in Wardour Street. No-one was surprised when a diminutive female, clad in black leather and playing a ballsy bass guitar entered the lists as a regular and unstoppable contestant for the top of the charts. Suzi Quatro proved one thing. The Show must go on.



Graham Marsh



and his life and his loves and scoring a big hit with "Morning Has Broken", an old hymn. "The singer-songwriters were legion. The women, Joni Mitchell, Carly Simon, Melanie and the men, James Taylor, Neil Young, Ralph McTell, London Wainwright, there were more than a centipede could count on his toes. It all seemed to belong to the past however, to the traditions of Bob Dylan and 1968 instead of Ziggy's up-to-date world.

That's not to say that mind-messin' music was dead. One man emerged from the uncharted depths of Beckenham to meld sounds that tickle the brain with full-fledged show-biz glamour and go beyond Ziggy Stardust, sloughing his terrestrial nommiker of David Bowie with hardly a backward glance went so far out on a limb that nothing else seemed possible without the whole growth collapsing. Then at the end of a dramatic concert he retired. However his presence, lame joystick, patched face and all, still looms over the present.

The two extremes existed side by side. Alice Cooper replaced music with theatre as the selling point of his show. A live snake, a baby beaten to

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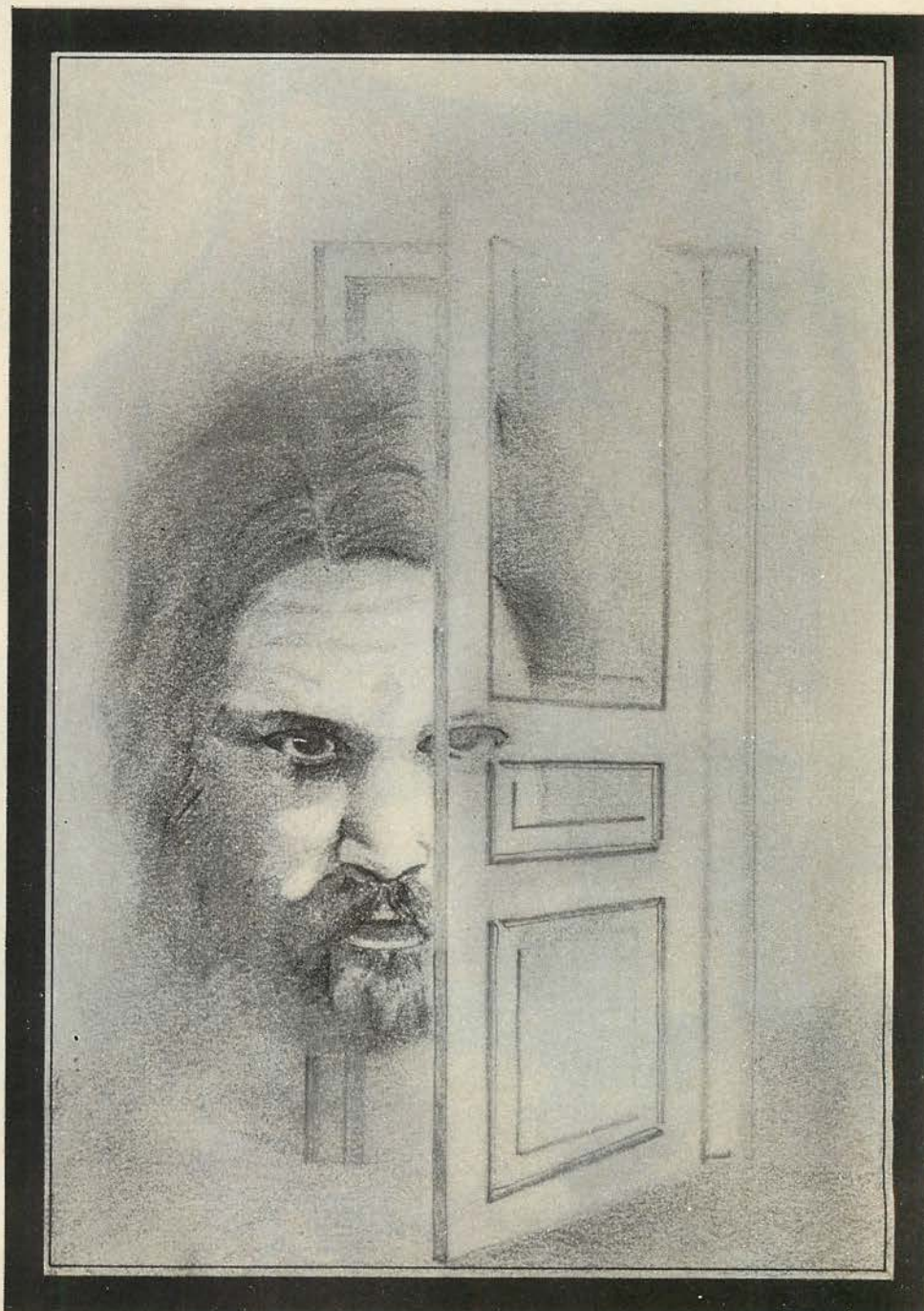
The term "supergroup" is in no way connected with a band's musical ability, it's just a tag adopted by managers as an indication of their earning power and picked-up by recording companies to push quantity.

At one time or another: Three Dog Night, Deep Purple, Ten Years After, Steppenwolf, Blood Sweat & Tears, Black Sabbath, Chicago and Mountain to throw around just a few names have been burdened with this highly suspect and vacuous terminology.

I don't intend to define the implications of calling anything "superdoopa", except to point out that a band should either make an original contribution to music or have amongst it's number an individual possessed with a persona that elevates him beyond the status of just being the singer with a rock 'n' roll band.

Frank Zappa is undoubtedly the most complex person to have committed his talent to rock. Utilising hit and run tactics, Zappa never keeps his Mothers Of Invention together long enough to make his music cliched or predictable. With over 20 albums to his credit, Zappa has demonstrated that it is possible to incorporate intricate arrangements and contrasting virtuosity within the framework of his diverse directions. It's impossible to pin Frank Zappa down. One moment he's fronting a neo-jazz orchestra the very next wallowing in self-parody that incorporates the basic mechanics of traditional rock 'n' roll. An extreme original, Zappa doesn't so much motivate blatant copyists but acts as a teacher and a man of standards.

At the other end of the scale, the late Jim Morrison was the ultimate American rock star. James Dean with a voice, he was shrouded in heavy-duty leather and an almost morbid narcissistic mystique which held valid until his rapid disipation in the last 18-months of his short life. Undoubtedly, the biggest youth star since pre-Army Presley, Morrison has never been replaced.





# Music Scene

turns  
you on to

## Eric with Stray Dog

**T**HIS IS to tell y'all about a great new force on the musical scene, Eric by name. He is to be found touring with a trio of humanoids who, with the typical arrogance of their species, have commandeered the top-billing which is rightfully Eric's.

At the moment Eric looks like nothing so much as an old style washing machine which has been converted into a store of cast-off electric equipment. But glam-rock can't be gainsaid. As Snuffy explained, "The real Eric is being built in Bletchley". One Terry Marshall, the Baron Frankenstein of Bletchley, is creating a new, plug-in module flash-looking Eric in his workshops and the band hope to have him back on stage with them, in a finished form, by the time they go over to the States as support for ELP.

I suppose I'd better say something about Snuffy now. Humans are vain and get offended if they're ignored. Eric's not like that of course. Snuffy, lead guitarist, met bass-player Al Roberts down in Texas. "He had a band called Aphrodite. We worked all over the States generally, mainly out of Texas and California. We were doing really well. You can get a lot more money in the States. However we decided to come to England and check it out."

To England they came and met with little enthusiasm until they were at the point of giving up. Then they met Greg Lake who encouraged them and arranged their signing to the ELP label Manticore. So began the search for a drummer.

To begin they scoured England but "we couldn't find a drummer in England so we went over to the States thinking that perhaps, after all the trouble, an American would suit us better. There we found Les — who's English."

So Les Sampson from Ashford in Kent, as speedy and thin as a high-output drummer should be, completed the

threesome. Or rather foursome, counting Eric.

"Eric started out as an effects box," said Snuffy. "I've been working on it for three years. It's taken me two years to get any feeling into it. Working with anything electronic you've got to put twice the feeling in to get anything back out."

"Now he cooks chips and fries eggs."

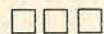


**STRAY DOG** are undoubtedly going to be one of the most impressive and enjoyable heavy bands in England, provided of course that they stay this side of the Atlantic. Al Roberts and Les Sampson make up a rhythm section which could keep you interested all on its own. They play off each other in a way that is delightful to watch and just the more amazing since the first album "Stray Dog" was released before they'd ever toured together.

Snuffy is a fine guitarist, and versatile too. His range includes screaming feedback guitar from the heaviest of musical alloys at one extreme and gentle steel-guitar blues at the other. As a band they would obviously be worthy of our respectful attention. This is however, to quite forget Eric, which would be an unwise thing to do.

It was the song "Neat Eric" that really brought him forward. His performance on that number effected the transformation from a simple collection of timed-loop decks, fuzz and echo effects and percussion triggers, into a standout member of the band.

I promise you, when Eric's in full flight, there is undoubtedly one more line being laid down than there are musicians on stage. It's eerie.



**A BAND THAT LEAPS** fully armed into the centre of the arena must have come from somewhere. In this case it is the old cinema in the Fulham Road which Manticore have

is Eric about to leave Stray Dog for a solo career. **NIGEL THOMAS** explains what's going on in the band, and why Eric needs them as much as they need him.

converted into rehearsal facilities. Stray Dog have been there over the summer working on their act and their relationship with each other. Musically speaking. But before that?

Well Al, for instance, has a degree in business studies. He found this a little difficult to present as any sort of useful qualification for his bass-playing, so he said, "The music business is extremely insecure. There's nothing certain. But it's something else to fall back on."

Les was working with Noel Redding and a band called Road over on the West Coast when the others found him. Snuffy's been playing for years. They all obviously found something they wanted in the idea of Stray Dog. What sort of ambitions were they hoping the band was going help them fulfill.

Snuffy spoke up, "Everybody has their musical ego and wants to stand out somehow, but none of us want to be single artists — we want to be a band. We want the audience to have no thought of their problems during the act. If you can get them high without taking anything, that's what the drug-culture was **really** about."

"We can always pull some sort of reaction out of the audience," interrupted Les. "We never have a downer."

"We like to have fun when we play," finished Snuff.

So Stray Dog were formed. An album and a single are already out. It's the next album, due sometime in the New Year, which they hope will really establish their name. When they made the first one they'd only been together for six weeks and Eric was hardly fully integrated into the music.

Essentially they are a live band, feeding off each other. "Sometimes one of us comes in with a finished product," said Snuffy about their songwriting, "but we have to find out what fits us naturally. Our best material comes from just playing."

Which is why, good as they are, they expect to be twice as good soon.



Al Roberts



Snuffy



Les Sampson





1 EYE LEVEL, Simon Park Orchestra  
(released 3.10.73 on Columbia)  
Composed: Park, prod. Simon Park

2 MY FRIEND STAN, Slade  
(released 28.9.73 on Polydor)  
Composed: Holder/Lea, prod. Chas Chandler

3 NUTBUSH CITY LIMITS, Ike & Tina Turner  
(released 17.8.73 on United Artists)  
Composed: Du Free/Beldone, prod. B. Blackburn

4 BALLROOM BLITZ, Sweet  
(released 14.9.73 on RCA)  
Composed: Chapman/Chin, prod. Phil Wainman

5 PUPPY SONG/DAY DREAMER, David Cassidy  
(released 5.10.73 on Bell)  
Composed: Terry Dempsey/Harry Nilsson, prod. Rick Jerrard

6 MONSTER MASH, Bobby 'Boris' Pickett and the Crypt Kickers  
(released 9.70 on London)  
Composed: Bobby Pickett/Cappizzi, prod. Gary Paxton

7 CAROLINE, Status Quo  
(released 31.8.73 on Vertigo)  
Composed: Status Quo, prod. Status Quo

8 GOODBYE YELLOW BRICK ROAD, Elton John  
(released 21.9.73 on DJM)  
Composed: Elton John/Bernie Taupin, prod. Gus Dudgeon

9 A HARD RAIN'S GONNA FALL, Bryan Ferry  
(released 7.8.73 on Island)  
Composed: Bob Dylan, prod. Bryan Ferry/J. Porter

10 FOR THE GOOD TIMES, Perry Como  
(released 10.8.73 on RCA)  
Composed: Kris Kristofferson, prod. Chet Atkins

11 LAUGHING GNOME, David Bowie  
(released 5.6.73 on RCA)  
Composed: David Bowie, prod. Mike Vernon

12 SORROW, David Bowie  
(released 12.10.73 on RCA)  
Composed: Feldman/Goldstein/Gotterhere, prod. David Bowie/Ken Scott

13 OH NO NOT MY BABY, Rod Stewart  
(released 3.8.73 on Mercury)  
Composed: Goffin/King, prod. Rod Stewart

14 JOYBRINGER, Manfred Mann Earthband  
(released 30.7.73 on Vertigo)  
Composed: Manfred Mann, prod. Manfred Mann

15 SHOWDOWN, Electric Light Orchestra  
(released 14.9.73 on Harvest)  
Composed: Jeff Lynne, prod. Jeff Lynne

16 GHETTO CHILD, Detroit Spinners  
(released 14.9.73 on Atlantic)  
Composed: L. Creed/T. Bell

17 ROCK ON, David Essex  
(released 10.8.73 on CBS)  
Composed: David Essex, prod. Jeff Wayne

18 KNOCKIN' ON HEAVEN'S DOOR, Bob Dylan  
(released 14.9.73 on CBS)  
Composed: Bob Dylan, prod. Gordon Carroll

19 THAT LADY, Isley Brothers  
(released 17.9.73 on Epic)  
Composed: Isley Brothers

20 5.15/WATER, The Who  
(released 19.10.73 on Track)  
Composed: Pete Townshend, prod. Pete Townshend

21 ALL THE WAY FROM MEMPHIS, Mott the Hoople  
(released 24.8.73 on CBS)  
Composed: Ian Hunter, prod. Mott the Hoople

22 OOH BABY, Gilbert O'Sullivan  
(released 7.9.73 on MAM)  
Composed: Gilbert O'Sullivan, prod. Mills

23 THIS FLIGHT TONIGHT, Nazareth  
(released 8.10.73 on Mooncrest)  
Composed: Nazareth, prod.

24 TOP OF THE WORLD, Carpenters  
(released 5.10.73 on A&M)  
Composed: Carpenters, prod. Richard & Karen/Jack Daugherty

25 DANCING ON A SATURDAY NIGHT, Barry Blue  
(released 6.4.73 on Bell)  
Composed: Barry Blue/Lynsey De Paul, prod. Barry Blue

26 DECK OF CARDS, Max Bygraves  
(released 14.9.73 on Pye)  
Composed: Texas Tyler, prod. Cyril Stapleton

27 SKYWRITER, Jackson Five  
(released 24.8.73 on Tamla Motown)  
Composed: M. Larson/J. Marcelino

28 SPANISH EYES, Al Martino  
(released 30.8.73 on Capital)  
Composed: Al Martino, prod. Al Martino

29 ANGIE, The Rolling Stones  
(released 30.8.73 on Rolling Stone)  
Composed: Rolling Stones, prod. Jimmy Miller

30 WON'T SOMEBODY DANCE WITH ME, Lynsey De Paul  
(released 5.10.73 on MAM)  
Composed: Lynsey De Paul, prod.



1 HELLO, Status Quo  
(released 20.7.73 on Vertigo)  
Composed: Status Quo, prod. Status Quo

2 SING IT AGAIN ROD, Rod Stewart  
(released 8.73 on Mercury)  
Composed: Various

3 SLADEST, Slade  
(released 20.8.73 on Polydor)  
Composed: Holder/Lea, prod. Chas Chandler

4 GOATS HEAD SOUP, Rolling Stones  
(released 6.9.73 on Rolling Stones)  
Composed: Stones, prod. Jimmy Miller

5 I'M A WRITER NOT A FIGHTER, Gilbert O'Sullivan  
(released 21.8.73 on MAM)  
Composed: Gilbert O'Sullivan, prod. Mills

6 NOW AND THEN, Carpenters  
(released 15.6.73 on A&M)  
Composed: Various, prod. Karen & Richard Carpenter

7 ALADDIN SANE, David Bowie  
(released 4.73 on RCA)  
Composed: David Bowie, prod. Bowie/Scott

8 AND I LOVE YOU SO, Perry Como  
(released 6.73 on RCA)  
Composed: Various, prod. Atkins

9 SINGALONGAMAX Vol. 4, Max Bygraves  
(released 9.73 on Pye)  
Composed: Various, prod. Cyril Stapleton

10 HUNKY DORY, David Bowie  
(released 17.12.71 on RCA)  
Composed: David Bowie, prod. Ken Scott

11 SELLING ENGLAND BY THE POUND, Genesis  
(released 28.9.73 on Charisma)  
Composed: Genesis, prod. John Burns

12 ALL TIME CLASSICS, London Symphony Orchestra  
(released 27.9.73 on Arcade)  
Composed: Various, prod.

13 GOODBYE YELLOW BRICK ROAD, Elton John  
(released 5.10.73 on DJM)  
Composed: John/Taupin, prod. Gus Dudgeon

14 SIMON AND GARFUNKEL'S GREATEST HITS  
(released 7.7.72 on CBS)  
Composed: Simon/Garfunkel, prod. Various

15 PIN-UPS, David Bowie  
(released 19.10.73 on RCA)  
Composed: Various, prod. David Bowie/Ken Scott

16 DARK SIDE OF THE MOON, Pink Floyd  
(released 4.73 on Harvest)  
Composed: Pink Floyd, prod. Pink Floyd

17 MOTT, Mott the Hoople  
(released 18.7.73 on CBS)  
Composed: Ian Hunter, prod. Mott the Hoople

18 TOUCH ME IN THE MORNING, Diana Ross  
(released 9.73 on Tamla Motown)  
Composed: Various, prod. Various/D. Ross

19 INNERVISIONS, Stevie Wonder  
(released 17.8.73 on Tamla Motown)  
Composed: Wonder, prod. Wonder

20 THESE FOOLISH THINGS, Bryan Ferry  
(released 5.10.73 on Island)  
Composed: Various, prod. Bryan Ferry

21 CLASSICS 100, World Famous Orchestras  
(released 9.73 on K-Tel)  
Composed: Various

22 ANGEL CLARE, Art Garfunkel  
(released 21.9.73 on CBS)  
Composed: Various

23 GOOD VIBRATIONS, Various Artists  
(released 15.9.73 on Ronco)  
Composed: Various

24 WE CAN MAKE IT, Peters and Lee  
(released 6.6.73 on Philips)  
Composed: Various, prod. John Franz

25 THE BEATLES, 1967-1970  
(released 4.73 on Apple)  
Composed: Lennon/McCartney, prod. Martin

26 20 EXPLOSIVE HITS, Various  
(released 1.8.73 on K-Tel)  
Composed: Various

27 TUBULAR BELLS, Mike Oldfield  
(released 25.5.73 on Virgin)  
Composed: Mike Oldfield, prod. Mike Oldfield/Tom Newman/Simon Hayworth

28 THE BEATLES 1962-1966  
(released 4.73 on Apple)  
Composed: Lennon/McCartney, prod. Martin

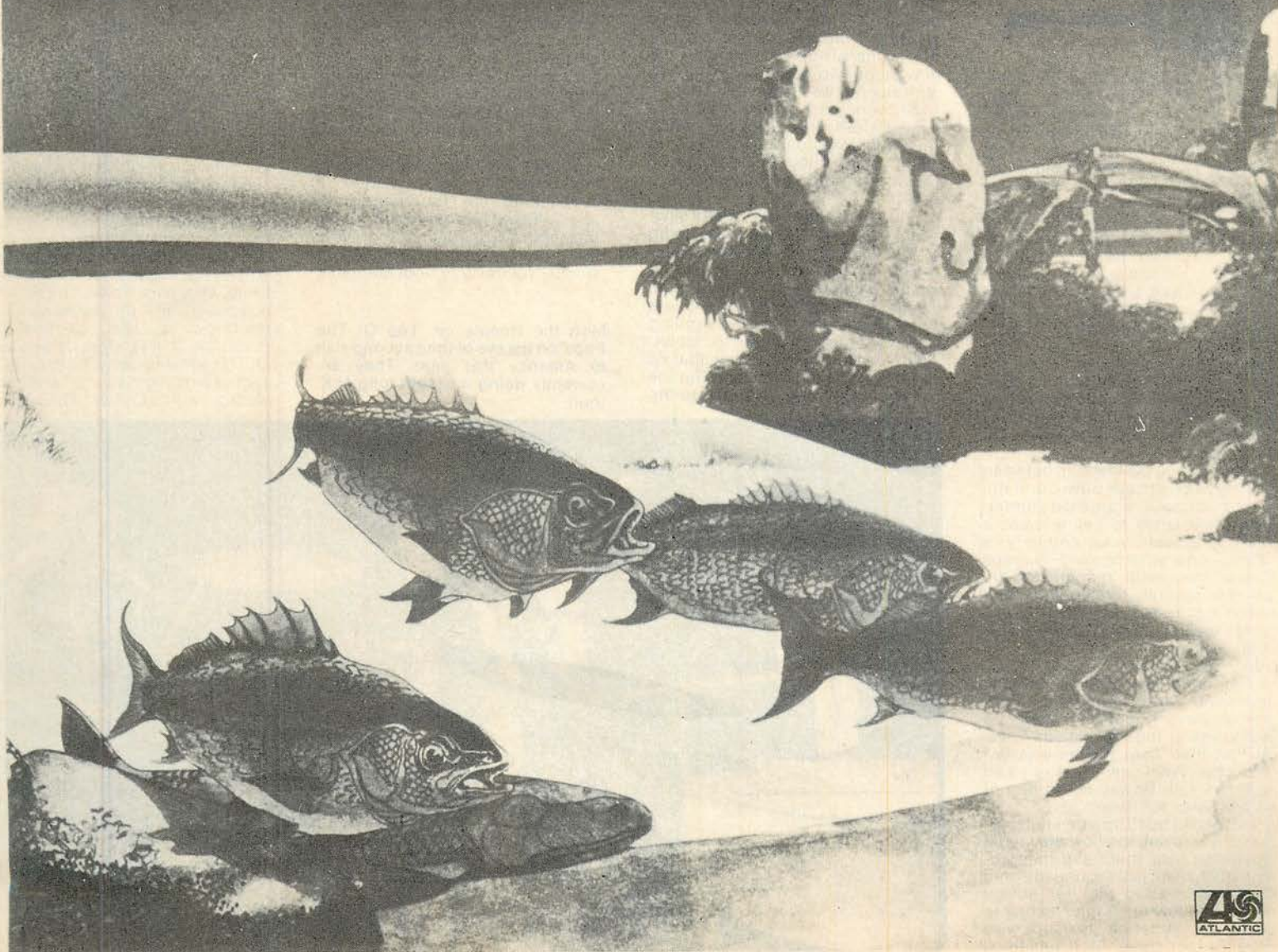
29 SWEET FREEDOM, Uriah Heep  
(released 7.9.73 on Bronze)  
Composed: prod. Gerry Bron/Uriah Heep

30 THE PLAN, Osmonds  
(released 8.73 on MGM)  
Composed: Osmonds, prod. Alan Osmond





WATCH OUT FOR THEIR FORTHCOMING ALBUM  
'Tales From Topographic Oceans'





**I**F THERE WAS ever a suitable subject for a book entitled 'Rock 'n' Roll Saga' it would be Mott the Hoople. They've released six albums of original material plus another which was just a compilation of 'Hits' of the others. Each one, from about the third onwards, was heralded as the one that would finally break them into the big time, but to follow the chart progress of most of them, a 'Top 50' would be of more use than a 'Top 30', until the sixth, 'Mott', that is which planted them high in the charts with no messing.

It's strange that it should have taken so long; whenever they appeared live the crowds would always be there. But on record it didn't happen at all. The early part of 1972 saw the band thoroughly disillusioned and depressed with banging their heads against a proverbial re-inforced concrete wall and they split!

They were in Switzerland at the time and, having made the decision, were enjoying the release from tension, getting drunk and having a good time. It was then that David Bowie got to hear of it. He got on the phone to a band he'd never met, told them how much he admired their work and pleaded with them to have one more try... to get into the studios and he would try and help out. He presented them with one of his songs 'All The Young Dudes' and it ultimately became one of the most successful records of 1972.



Ian Hunter recalls the group's first meeting with Bowie with a laugh. "We were rather nervous about meeting him and, as it turned out, he was even more nervous about meeting us. We weren't quite as he expected us to be. I'm sure that, from seeing us on stage, he thought we would be very camp and theatrical... and then, there we were, a crowd of very straight roughs. His wife was obviously a bit put out as well, because she talked far too much and kept on saying, 'It really is nice to meet you all at last'."

Bowie not only wrote and produced the single for Mott, but also handled production of their album of the same name, and got them a management deal with Tony de Fries who was masterminding his own career.

The working partnership between the fey sophisticate Bowie and the ultra-masculine, aggressive Hunter, who often tends to call a spade a bloody shovel, was certainly a strange one, but it worked. Perhaps it was that each recognised the other's natural intelligence and sense of purpose, or perhaps it was, as Ian reckons: "because we are so totally different from each other in every possible way."

The band are still on friendly terms with David even though both parties have gone their separate ways. Not so, though, with de Fries. At first their faith in him was unshakable. After all, he'd worked wonders with Bowie, could he not do the same for them.

He tried to build up a mystique for them by refusing to allow the media anywhere near them and they co-operated, then, just around the time that they needed him for advice about a follow-up single, he had to leave for America to supervise Bowie's tour there. Mott remained

in England cooling their heels and wondering what was going to happen next.

David was going to write another single and produce it for us," says Ian, "and said he would have time to do so. De Fries told him he would not have the time and he was right, so we had to think about doing something on our own."

Eventually the inevitable split with De Fries came. "He pretty well told us in so many words that he didn't think we were star material," explained Hunter, candidly. "But we all think it was for the best because that's one of the reasons why the new album worked out so well. We all thought, 'we'll show him'."

Showing him proved to be quite a job. Before recording even started the band's keyboard player Verden Allen quit. They decided not to replace him and this left them with a quartet.

Then, during the recording, everything didn't seem to be going as well as it might: "We were working on one track for a whole day and we just couldn't seem to get it right. Tempers started to fray and, at one point, Mick and I started arguing and very nearly came to blows. Then I walked out swearing that I'd never work with him again. But the following morning I listened to the

track again and it sounded great... so I apologised to Mick and we were O.K."

As a single 'All The Young Dudes' hadn't altered Mott's situation as recording artists. Most people were of the unfair opinion that it was 10% Mott 90% Bowie. After all, it didn't sound very much like the stuff they'd been churning out before. 'Honoloochie Boogie', the follow-up, was the big test!

It was the first single that the band had written, recorded and produced without any help from third parties at all... and it was a hit. They could all afford to relax a little, feel more secure. But, even after it smashed its way into the charts, a cautious Hunter confessed: "As a band we are still searching for mass acceptance."

So, with two hits under their belts, the enigmatic Mott started to shudder at the foundations yet again. It was rumoured, for a time, that both Mick Ralphs and Buffin the drummer were leaving. A new single, 'All the Way from Memphis'

**Mott the Hoople on 'Top Of The Pops' on the eve of their second visit to America this year. They are currently doing a month long U.K. tour.**

was released and quickly raced into the charts. A long, hard, American tour was completed to critical reviews which would have pleased the most doubtful of bands. It was decided that capitalisation on the initial American success was necessary and a second tour of the States was hastily set up which gave the group a mere two weeks breathing space between returning and setting off again. In that two weeks Mick Ralphs finally made up his mind and quit.

Rumours flew around the British press for a time giving vent to the thought that this time it might well all be over but, once again, Mott have come up still breathing with a chap who calls himself Aerial Bender and who is, in fact, a much respected Rock musician, Luther Grosvenor late of Spooky Tooth.

Aerial, as we shall call him, had just about ten days to get it on with Mott before the second tour loomed up and, basically, this was just about enough for them to get on 'Top of the Pops', play 'All The Way From Memphis', pack a bag and disappear in the direction of Heathrow. It was, in fact, at Heathrow, that I caught up with him and asked him why he'd chosen such a peculiar name... what was wrong with Luther Grosvenor:

# The Moils of Mott

## from 'Young Dudes' to Aerial Bender

words: John Halsall/colour picture: Mike Putland





"There are a lot of musicians who, to further their finances or egos, trade on their own names and the names of the bands that they've been with. I did not want it to seem that I was condescendingly joining this band so I thought that the name change would be a good idea. Unfortunately it's been sussed a lot too soon. The original idea was to keep my identity quiet for a while, at least until we got back from the States."

But to join a band of musicians whom he hardly knows, play one song on a T.V. programme and then go with them on a six week tour of the States seems a little silly? "I suppose it does, in a way, especially to people outside the business. But I'm a musician and the others are musicians too. The way we've done it is really the way it should be done... it's what Rock 'n' Roll is all about, spontaneity. Going on at 'Top of the Pops', for instance, was incredible. For a start I hadn't really had time to work out how the song went. Now we're going on a U.S. tour and, by the time we get back, I should be as much a part of the band as any of them."



The fact is that Mott are about to become the biggest hit that any group from the U.K. has been in the States for a long time. Aerial, in his past, has tasted, minutely, the fruits of success and he's quite ready for the mound of acclaim that's about to be heaped on Mott the Hoople: "I can't wait, for a long time the musical sphere that I was involved in was far too complicated, introverted. Mott's music is back to basics, simple Rock 'n' Roll and it's going to be a real pleasure garnering success from such a return to basics."

"Some of the material I've been writing of late, funnily enough, is ideally suited to Mott's style. I haven't had a chance to play any of it to the others as yet, but I feel sure that, when I do, they'll include at least a couple of my songs in the next album."

In past interviews members of the band have described both themselves and their work as schizophrenic and their very appearance bears that out. On stage they are all menace and aggression. Off stage they are a weird assortment. Hunter never emerges from behind his dark glasses, which make him always appear slightly sinister. He's totally uneffusive, tends to be sarcastic and not the kind of person to put anyone at their ease. Mick Ralphs is totally the opposite... outgoing, friendly, still very much a country person. His accent still bears strong traces of a Herefordshire burr. Overend was probably the most placid of them all, although his appearance was the most freaky. Buflin, to meet him you'd never believe that he played for a Rock band. Always wearing a suit, his image more suited to the young businessman type than the aggressive drummer that he really is.

"We've been together for so long now," says Ian, "That they remain a member of the family even when they leave."

A true fact for, there to see them off at the Airport on their second U.S. tour were ex-Mottmen Mick Ralphs and Verden Allen.

**Ian Hunter (right) tends to call a spade a 'bloody shovel'.**







**Roger Waters**

# Far out man

**Rick Wright**



**Nick Mason**

**E**ARLY IN 1967 Radio London took a single titled "Arnold Layne" as its tip for the top and plugged it for weeks. As if in grudging respect for its persistence the charts registered in a tardy fashion the emergence of a new group, The Pink Floyd, as a commercially viable entity.

The follow up, "See Emily Play", made a more comfortable entry into the Top Twenty but continuing success was by no means assured. Their promotion smacked of a publicity hype. Sure it was a new sound, but then so was everything else at that time; Manfred Mann had just released a single with equally bizarre lyrics, "Ha Ha Said The Clown", and the Beatles were still showing what could be done with the basic three minute pop format.

So there was a tinge of doubt about the Floyd in the great British record buying public. The band then announced their intention never to make a single again.

Why? Was it an offended acceptance of the transience of their success or a genuine attempt to protect themselves from the vagaries of music commercialism?

At the time the latter seemed almost unbelievable; pop was a razamatazz three minute wonder music of now for the surface senses. Albums were the preserve of the respectable music sectors, classical, jazz, blues, and schmalztz.

The few pop albums available were mere extensions of the singles market where true aficionados could absorb the lesser compositions of their heroes.



# The Floyd

ds. Ian Russell/pictures  
Gumansky



## Dave Gilmour

So the Floyd appeared to have committed financial suicide and then released an album that compounded the felony.

It was not classical, it was not jazz, it was not blues and it certainly was not schmaltz.

The music press shrugged its metaphorical shoulders and re-

turned its attention to the more acceptable criteria of hits — good music. But the Floyd did not disappear, they slipped into the depths of the U.F.O. where they played to audiences profoundly unimpressed by success.

Surrounded by kaftans soft voices and acrid smoke the Floyd played

out the acid fantasies of the underground to build up a small devoted following. But one of them took the trip too far and Syd Barrett left to pursue his dreams of cosmic stardom back to Cambridge and a more understanding mum.

He left behind some of the Floyd's most beautiful compositions and memories of him staring blankly into the Roundhouse dome whilst his fingers plucked at the guitar strings of his mind but his amp remained silent.

His other legacy reappears with every new Floyd production — was Syd the true visionary of the band? His solo album did nothing to dispel the dispute being either esoteric or incomprehensible depending on your viewpoint. But he did not leave for musical differences, he was simply incapable of standing on stage and playing.

I suspect the real reason for the controversy was that the audience of the Syd Barrett days were not only unimpressed by success, it positively distrusted it and Syd left before "Ummagumma" re-established the Floyd as a commercial music force.

Since then the Floyd have had a lot of criticism poured on them, an occupational disease for the successful band in the cynical seventies. Their orchestral tendencies are seen as apeing the classics, working towards a culturally acceptable muzak; their delvings into electronics as fancy dressing for a banal cake; and the tired Roundhouse freaks with too many bad trips under their belts chorus, "Sold out."

But somehow the Floyd have always emerged on the far side unscathed. None of them excel as

technical musicians but they have always understood sound texture. Increasingly their work has taken on a symphonic quality which creates the format for their amazing ability at mood evocation but it is still an even development from their earlier work.

I don't think they have sold out, their music has the same integrity now as in the friendly small world of their underground days, they have been overtaken by the media and commercialism that have made "progressive music" big business. They have played through the times when album sales exceeded single sales to the days when the Daily Mirror searches for the new Beatles, when marijuana no longer equals alternative society, when rock critics drink, smoke and joke through the official preview of "Dark Side of the Moon" at the London Planetarium and write ecstatic reviews afterwards.

Now their music reaches a wider, more stratified audience. They were not responsible for that except in so far as their music transcended audience barriers; and their greater audience does have its advantages.

They can afford to spend fifteen months making an album and they can afford the equipment to recapture the sounds of their imagination on stage, even if it does restrict them to one concert a year in Britain. They have changed from one of those bands that played for peanuts to the children of Aquarius, to the superstars that can pack out Earl's Court, but they are still innovators and they still put on one hell of a show.



# FREE! The Precision Tape of



If we listed the names you'd easily identify this group. All we will tell you is that this is the original line-up of what became a very famous trio. They had numerous hits before splitting and two of the original members after leading groups of their own have recently re-formed the group. The picture is of the (A) Searchers. (B) The Nice. (C) Atomic Rooster.



Here's Cliff Richard performing down at the 2 Is Coffee Bar where such famous names as Johnny Kidd and the Pirates and Tommy Steele were discovered. The backing band in this picture were associated with him at the very beginning of his career. They were called: (A) The Shadows (B) The Mo (C) The Drifters.



This group had a string of hits, "Night Of Fear", "Flowers In The Rain", "Fire Brigade" being just a few of them. One member (second from the right) has kept the magic going and is still regularly topping the charts. The name of the group was: (A) The Move. (B) Dave Dee, Dozy, Beaky, Mick and Tich. (C) The Yardbirds.



This rough looking group was on the verge of success when tragedy struck. The man on the left was killed on stage during a performance. Since then the woman has had great success as a singer under her own name. The dead man was: (A) Les Paul (B) Les Harvey (C) Pete Best.

Picture research by Fiona Foulgar, courtesy of "New Musical Express"

## FIRST SOME OF THE PRECISION TAPES YOU CAN CHOOSE

Below are listed just some of the artists and titles in the Precision Tape catalogue which runs to over 1,500 items, too many to mention here. If we haven't included the title you would like to win you may still request it, but the offer only applies to Precision Tapes.

**MICK ABRAHAMS** At Last, Mick Abrahams.  
**THE AMAZING BLONDEL** Evensong, Fantasia  
Lindum, England.

**ATOMIC ROOSTER** Made in England, In  
Hearing Of.

**AUDIENCE** Lunch.

**JOAN BAEZ** Come From The Shadows, Where  
Are You Now, My Son.

**BLODWYN PIG** Ahead Rings Out, Getting To  
This.

**BRONCO** Country Home, Ace Of Sunlight.

**CAPABILITY BROWN** From Scratch.

**JIM CAPALDI** Oh How We Danced.

**THE CARPENTERS** Close To You, The  
Carpenters, A Song For You, Ticket To Ride.

**DAVID CASSIDY** Cherish, Rock Me Baby.

**JIMMY CLIFF** Another Cycle, Jimmy Cliff.

**JOE COCKER** Mad Dogs And Englishmen,  
Doubleback, Cocker Happy, Something To Say.

**RITA COOLIDGE** Nice Feelin', This Lady's Not  
For Sale.

**SANDY DENNY** The North Star Grassman And  
The Ravens, Sandy.

**DONOVAN** Open Road, HMS Donovan, Golden  
Hour Of . . . Universal Soldier, Fairytale, The  
World Of Donovan, Donovan P. Leitch,  
Donovan In Concert, Donovan's Greatest Hits.

**EMERSON, LAKE AND PALMER** Emerson,  
Lake and Palmer, Trakus, Pictures At An  
Exhibition, Trilogy.

**FAIRPORT CONVENTION** Full House, Angel  
Delight, John Babbacombe Lee, Rosie, History,  
Unhalfbricking, Liege and Lief.

**THE FLYING BURRITO BROTHERS** The Flying  
Burrito Brothers, The Last of the Red Hot  
Burritos.

**PETER FRAMPTON** Wind of Change.

**PETER FRAMPTON'S CAMEL** Frampton's  
Camel.

**FREE** Fire and Water, Highway, Free 'Live', Free  
at Last, Heartbreaker, Free.

**GALLAGHER AND LYLE** Willie and the Lap  
Dog.

**GENESIS** Nursery Cryme, Foxtrot.

**GARY GLITTER** Glitter, Touch Me.

**BILL HALEY, COMETS** Mister Rock 'N' Roll,  
Biggest Hits, Live in Sweden.

**CLAIRE HAMILL** One House Left Standing  
October.

**JIMI HENDRIX** Experience, More Experience.

**HUMBLE PIE** Humble Pie, Rock On, Smokin',  
Eat It, Performance.

**INCREDIBLE STRING BAND** Be Glad For The  
Song, Has No Ending, Liquid Acrobat, As  
Regards The Air, Earthspan, No Ruinous Feud.

**ELTON JOHN** Empty Sky, Elton John,  
Tumbleweed Connection, 17-11-70, Madman  
Across The Water, Honky Chateau, Don't Shoot  
Me - I'm Only The Piano Player, Goodbye  
Yellow Brick Road.

**JSD BAND** JSD Band, Travelling Days.

**CAROLE KING** Writer, Carole King, Tapestry,  
Carole King Music, Rhymes and Reasons.

**THE KINKS** Golden Hour Of . . . Well  
Respected Kinks, Sunny Afternoon, Kinda  
Kinks, Part 1 Lola Versus Powerman and the  
Moneyground, Percy.

**LINDISFARNE** Nicely Out Of Tune, Fog On The  
Tyne, Dingly Bell.

**LITTLE RICHARD** Rock Hard Rock Heavy, The  
Original.

**LIZA MINNELLI** New Feelin', Live At The  
Olympia In Paris.

**MOTT THE HOOPLE** Mad Shadows, Wildlife,  
Brain Capers, Rock And Roll Queen, Mott The  
Hoople.

**MOUNTAIN** Nantucket Sleighride, Flowers of  
Evil, Mountain Live, The Best of . . .

**NAZARETH** Exercises.

**THE NICE** Five Bridges, Elegy.

**BILLY PRESTON** I Wrote A Simple Song, Music  
Is My Life.

**PROCOL HARUM** Doubleback, Doubleback  
Vol.2, The Best Of . . . Live In Concert, Grand  
Hotel, Broken Barricades.

**QUINTESSENCE** Quintessence, Dive Deep, In  
Blissful Company.

**ROXY MUSIC** Roxy Music, For Your Pleasure  
(Plus latest additions).

**LEON RUSSELL** Leon Russell, And The Shelter  
People, Carney.

**SPOOKY TOOTH** (featuring MIKE HARRISON)

The Last Puff, Spooky Two, Ceremony.

**STATUS QUO** Ma Kelly's Greasy Spoon, Dog of  
Two Head, The Best Of . . .

**STEALERS WHEEL** Stealers Wheel.

**STEELEYE SPAN** Below The Salt, Parcel of  
Rogues, Ten Man Hop or Mr. Reservoir Butler  
Rides Again, Please To See The King.

**CAT STEVENS** Tea For The Tillerman, Cat  
Stevens, Catch Bull At Four, Mona Bone Jakon,  
Foreigner.

**THE STRAWBS** Just A Collection of Antiques  
and Curios, From the Wichwood, Grave New  
World, Bursting At The Seams.

**T. REX/TYRANNOSAURUS REX** Doubleback,  
Doubleback Vol.2, The Best of . . . T. Rex,  
Electric Warrior, Bolan Boogie.

**TEN YEARS AFTER** A Space In Time, Rock and  
Roll Music To The World.

**TRAFFIC** John Barleycorn Must Die, The Low  
Spark Of High-Heeled Boys, Shoot Out At The  
Fantasy Factory, Traffic, Last Exit, The Best of  
Traffic.

**JETHRO TULL** Thick As A Brick, Title of A  
Passion Play, Aqualung, This Was, Stand Up,  
Benefit, Living In The Past.

**KE AND TINA TURNER** River Deep -  
Mountain High.

**URIAH HEPP** Very 'Eavy . . . Very 'Umbie,  
Salisbury, Look At Yourself, The Magician's  
Birthday, Live.

**RICK WAKEMAN** The Six Wives of Henry VIII



# your choice

# 50 MUST BE WON!

# Easy to enter History of Rock Quiz



6

The girl is Anita Pallenberg, girl friend of Keith Richards, and the star of the film is Mick Jagger. All we want to know is the name of the picture, which also starred James Fox. Was it: (A) "Performance. (B) Ned Kelly. (C) "Rock and Roll Circus".

CASSETTES and cartridges are rapidly catching up on sales of the traditional albums — already they account for nearly 23% of recorded music sales. And here's your chance to expand your collection free! The tapes are worth over £2 each, depending on your selection.

You can choose ANY cassette OR cartridge and don't be put off if you don't at this moment own a tape machine. Christmas is approaching and a nudge in the right direction should help! If that fails you can buy a portable tape machine for as little as £13.

## Here's how!

Left are six pictures which record some of the highlights in the development of rock music. In the captions are questions with three possible answers, coded A, B, or C: only one of them being correct. You just have to use your knowledge of the music scene to find the answers and then complete the entry form by filling in the correct code letter against the appropriate picture number.

FOR EXAMPLE if you think the answer to Picture Question No. 1 is Searchers, then write (A) in the square marked 1 and so on until you have completed all six sections. Then simply complete the sentence: "I would like to win a Precision Tape because ..... in not more than ten words. This tie breaker will only be taken into account if there are more than 50 correct entries.

Then put in the artist's name and title of the tape that you hope to win (remember it can be ANY Precision Tape) and is not limited to those listed on page 38) and clearly mark whether you want a cassette or cartridge. Add your name and address, cut round the dotted line and send to the address shown.

The coupon must be completed in ink and posted to reach us before the closing date which is FIRST POST, DECEMBER 19th, 1973. As soon as the entries have been examined, we will send the winners the Precision Tape of their choice.

## About Precision

PRECISION Tapes has had a remarkable rise to success since its inception back in 1970. From a company with a small catalogue, it has grown to embrace a number of major record labels, and has also created interest in a variety of spoken-word tapes.

Managing Director Walter Woyda has always been a firm believer in tape, and he was responsible for introducing cassettes to this country in October, 1967, starting with something like twenty titles. Today the Precision list of artists includes roughly 1500 titles.

Precision opened London's first tape shop in Dean Street, and what began as a marketing experiment has turned into one of the most popular and profitable shops in the West End. There buyers can browse through an incredible range of tapes (not only Precision is sold there) and experts are on hand to advise on equipment.

Quite apart from the popular music in the Precision catalogue, the company has also gone into the 'spoken word' tapes, and these have been particularly successful with in-car entertainment enthusiasts.

But despite all of the success that surrounds this Company, Woyda doesn't believe in sitting back on past successes — "Any company is only as strong as it shows itself to be at the present moment. You have to prove new successes, to be aware of new trends. There is a remarkable growth in the tape market, and we are happy to be a part of it."

**RULES** The competition is open to all readers in Great Britain, Northern Ireland and the Channel Isles — except employees (and their families) of IPC Magazines Ltd. and the printers of "Music Scene". The Editor's decision is final and binding.

### FREE ENTRY COUPON

To: MUSIC SCENE, PRECISION TAPE QUIZ,  
136 Long Acre, London, WC2E 9QP

My six answers in the Precision Tape Quiz are given here. I agree to accept the Editor's decision as final and binding.

NAME .....

ADDRESS .....  
(Block letters)

NOW COMPLETE THE FOLLOWING SENTENCE IN NOT MORE THAN TEN WORDS.

"I would like to win a Precision Tape because

Mark clearly your preference for tape or Cassette.

|           |                          |
|-----------|--------------------------|
| Cassette  | <input type="checkbox"/> |
| Cartridge | <input type="checkbox"/> |

The tape I hope to win is: Artists

name: .....

Title: .....

| Pic No. | Answer |
|---------|--------|
| 1       |        |
| 2       |        |
| 3       |        |
| 4       |        |
| 5       |        |
| 6       |        |

CUT ALONG THIS LINE



# TWO MASTERS

## John Martyn

whose music is his life  
and whose life is a  
process of learning

**M**USIC makes m'heart go, makes me tick. The money doesn't really matter, if it didn't come in I would still go on playing, singing away. I'm just in love with music. That's me."

I've heard some of this chatter before. Take the money angle. I've interviewed the stars in posh hotels where you might pay 40p for a cup of tea to be sent to your room. I don't care one iota if they opt for luxury and have their squad of Rolls Royces, but it's just a little sick when they look at you and say, "Money, man, it doesn't matter. It's the music that counts."

John Martyn is the guy speaking those opening words. I believe him, even if I don't those myriads of other people. Talking with him is an experience and that's like his music. Maybe he's new to you, so let's fill in some basic details.

Music really began to grip him in 1967, at the age of 19. He turned to learning the guitar and, amazingly, after three months he had started recording his first album for Island.



The record brimming with his considerable potential, was titled "London Conversation". Next came one called "The Tumbler" and if Martyn had gained favour in contemporary folk circles with the folksy flavour of his material he astounded many of its clientele by putting a jazz saxophonist into his musical fray.

Love came to Martyn. He met Beverley and she became his wife and worked with him on his next two albums. "Storm-bringer", the first, has been described as a "recording session and honeymoon combined" for which the two went to America and worked with musicians who since have become associated with the Woodstock/Dearsville nucleus — people like Billy Mundi and Levon Helm.

"Road To Ruin" followed, and

working with John here was Danny Thompson, famed in particular for his work with Pentangle. He's stayed ever since.

Martyn talks of Thompson, "Danny is an inspired person and an inspired musician. He's a diamond. He always understands what I'm on about musically, verbally — everything. We just don't even have to try."



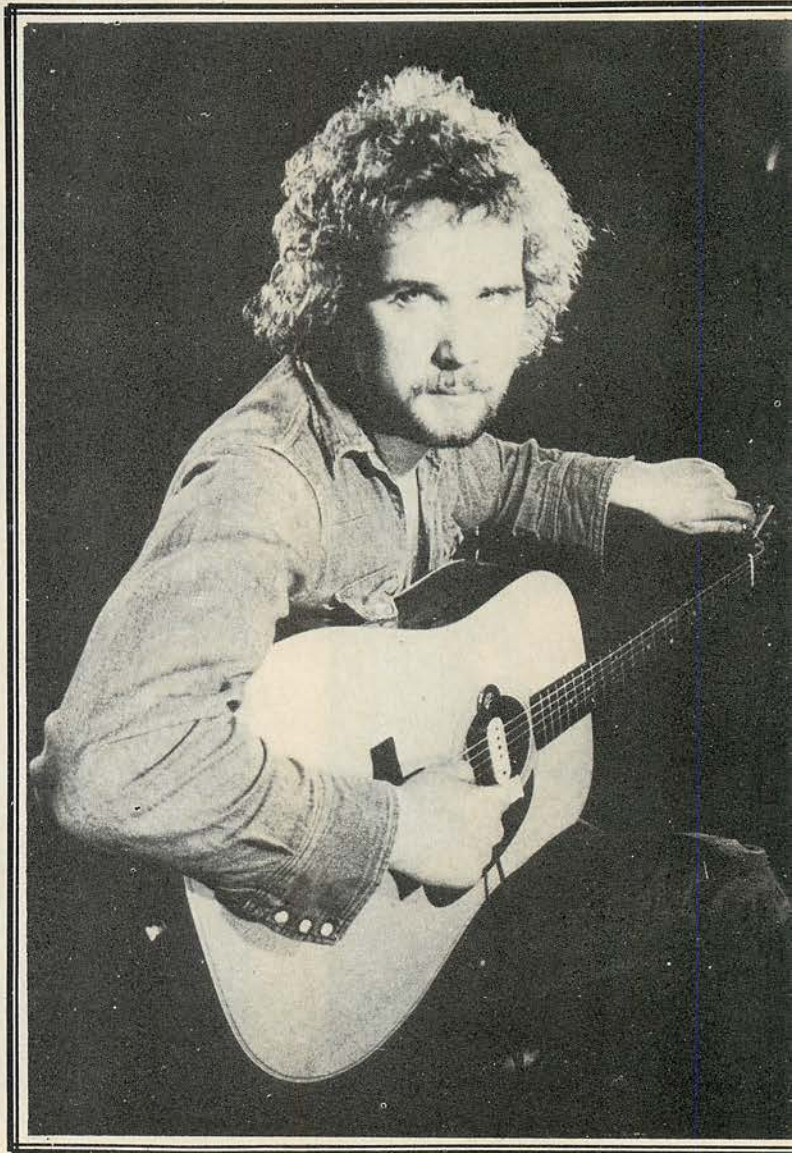
The album "Solid Air" hit early this year. It came at the same time as John's tour across America with Traffic and Free. He returned to play the club circuit. "Solid Air" is now followed with "Inside Out".

A string of albums packed with original and evocative songs and yet Martyn can hardly be called a "star" in the Bowie or Elton John sense.

I don't intend to make stupid comparisons other than to say his work is of immense value which deserves a much wider audience. All the same, fame can have its bad effects, draining an artist of valuable inspirational time, making him churn out material to meet ever growing pressures of people screaming, "Man, whatever you can turn out we can sell, just turn out something which doesn't infringe any copyright."

And there he is, this autumn afternoon, sitting back in his chair, constantly bouncing forward, reaching for vodka and orange, author of seven good and extremely good albums. And where do his ideas come from?

"Just by listening and looking at you, man! No, really. I get material by watching, listening and learning. I don't care if that sounds a bit school-masterish. That's it. There's plenty of things happening all the time, right around you I suppose when I'm getting down to recording I have the bare bones and melodic stubble. It's up there in m'head. Really is. No kiddin'.



"I feel I can keep getting better and better. Life is a process of learning. I don't expect to reach my best until, say, I'm 40. Too many people think they've got there when they're half that age and imagine they're pouring out great profound things. How can you when you've got to be learning? I met my wife Beverley and that introduced me to a richer experience.

"What I've got to do is keep myself clean, try and keep unpolluted in every sense. I have to steer clear, especially in song writing, of getting into a groove. A lot of people grab a formula and stay there.

"You talk of pressures. They started a long time ago. I tell you the pleasure has got to be there. I see myself as a musician rather than a professional. I guess I'm lucky with my record company in finding people who tolerate someone like me.

"I said about getting older and getting more and more know-how. I want to be a scholar-gentleman. I'm interested in spiritual grace.

"Take gigs. They're rather like

rituals. You know you have people there who belong to your following. You have to be yourself and not be swayed by super-star ideas. You do your gig well.

"And money. I know only two people really happy with their money and I don't mean us! I mean people out to make money and that's their life-style. Money hasn't anything to do with emotional happiness.

"The essential thing about living is having the courage of your convictions. I fall in love with peoples, especially the Celts, as for instance the Scottish and Irish. Truth is hard to come by these days. I guess I consider myself a religious person though I don't go to Church or anything. I don't adhere to any orthodox beliefs. People have to be decent, respectful and loving of each other. That's the only way to survive.

"I was born to play. I love to write. That's me."

And there's seven good albums for us to pick up and find out how he's getting along.

Mitchell Paul



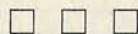
# OF THE GUITAR



## Mahavishnu John McLaughlin

whose instrumental fireworks are an offering to the Supreme Being

Sometimes it gets hard to follow what's going on the other side of the Atlantic and it's not till new albums like "My Goal's Beyond" and "The Inner Mounting Flame" appear in the record shops over here that you realise what's happening. It's Mahavishnu John McLaughlin now. He's got religion and he's got a band and the Mahavishnu Orchestra is really hot stuff. McLaughlin's teamed up with a bass player and Billy Cobham on drums, lightning fast and swinging like a hammock in a hurricane, and Jerry Goodman, from Flock, on violin. And a Czech called Jan Hammer on keyboards and synthesiser who seems to be able to read his mind, even when McLaughlin's burning up the fretboard with his white-hot runs and licks.



But it's not all high-speed, high-energy stuff. McLaughlin's technique is breathtaking, but he's a musician first and foremost. And the technique is important only insofar as it can be harnessed to fit into the structures and patterns of his music.

Some of the most interesting stuff he's ever done is the collection of eight short pieces on the second side of "My Goal's Beyond". They're all concise and compact and the emphasis is on tone and form rather than galloping, breakneck instrumental fireworks. McLaughlin's using a fibre-glass, round-backed Ovation acoustic guitar and he's experimenting with it, testing its range and potential like an archer flexing a new bow.

Suddenly he's a cult figure and you get the feeling that something's in the air. It's only a matter of time before he makes a record that'll really hit home and let everyone know he's there. When "Birds Of Fire" is released it shines out like a

beacon in the dark — a rallying-point for people who like good music and don't care whether it's labelled rock, jazz or free-form. An album of driving, tightly-organised music that cuts through all the clichés, yet still manages to capture the excitement and joy that's missing from a stale and gimmick-ridden music scene. Mahavishnu John McLaughlin is a star.

But he's not your run of the mill star. Shy and dedicated, he keeps out of the public eye, gives a minimum of interviews and concentrates on the two things which really matter to him — music and religion.

He takes them both extremely seriously and he's reached the point where they've almost merged into one. You can't split them any more: the music is the religion and the religion is the music. "My music is an offering to the Supreme Being," he says. "God is the supreme musician: the soul of music and the spirit of music. Through the grace of Sri Chinmoy (the Mahavishnu's spiritual master) I've become more aware of the presence of God without and within, and this awareness is manifesting itself in multiple ways. I'm trying to reach him by allowing myself to become his instrument; that's all I want to become in all aspects of my life."

His latest album — "Love, Devotion, Surrender" — was made with Carlos Santana, a newly dedicated follower of Sri Chinmoy. Together, the two guitarists work out on two John Coltrane numbers, two by McLaughlin and the traditional "Let Us Go Into The House Of The Lord". It's looser, less rigidly structured and dynamic than the music on "Birds Of Fire". But there's some ace guitar work, fast and fluid, slow and meditative, as the pair of them lay their tribute at the feet of the Supreme Being who has changed their lives.

Ian Elliott Shircore

**S**HOULD it be encouraged or stamped out? Hasn't it already ruined far too many of the top creative minds in rock? We know it's habit-forming, but is it a good habit? Could it mean pin-stripe suits for Alice Cooper and haircuts all round for Uriah Heep?

No, it's not AC/DC sex orgy leather coke-sniffing high-kicking blood-curdling violence that's worrying me — I'll leave that side of things to Mary Whitehouse. I'm worried about religion. Olde Tyme Religion and Billy Graham and Maharishis and Meher Babas and Rastafarian sermons and all the rest of it. I mean, where's it all going to end. Some people learn to live with it, others get high on it. But one way or another, there's certainly been a lot of it about lately.

Take John McLaughlin, for example. Or Kris Kristofferson. OK, tell you what, you take Kris Kristofferson and I'll take John McLaughlin. Used to be such a quiet, ordinary kind of chap. Saw him a couple of times with the Graham Bond Organ-

isation before the drummer and the bass player went off to form Cream. Nice guitarist, he was.

Anyway, you lose track of people after a while, don't you? Then in 1969, there's this album "Extrapolation". Jazz, I suppose you'd call it. Not really my sort of music. But wait, it's the same guy, John McLaughlin. Playing neat, snappy little tunes he's written, along with John Surman on sax and tight, quirky bass and drums. The sort of album that makes you think again and wonder what you've been missing. You find yourself humming the tunes and putting it on over and over just to listen to the way these guys work together, the way they strike sparks off each other and toss a theme backwards and forwards between them.

It's a gem—and you sit around waiting for another one like it to be issued. But nothing happens, till you suddenly hear that McLaughlin's gone off to the States to play with some of those really heavy cats like Tony Williams and Miles Davis.



"IT WAS," says Rod Stewart, relieving a beer can of its contents, "either us or Zeppelin. It had to be. The Stones get it in the neck constantly, but they needed another scapegoat, y'see."

"And I suppose we're the most vulnerable — the position we're in, our outspokenness, the boozy image... and various incidents that we've managed to smooth over in the past."

He removes the jacket of a startlingly white suit, places it carefully on the back of a neighbouring chair, loosens a dazzling tartan tie — which incidentally matches the sleeve of his current single — and relaxes. It's 85 degrees out on the street and this is his second interview of the day.

□ □ □

"Things were going too well", he adds, "something bad had to happen. I had a feeling something like this might happen."

Former Free bassist Tetsu replaced Ronnie Lane in May of this year. He had been working with the former band for two years without a work permit — but no-one seemed to mind. Three months after his joining the Faces the government — hand in glove with the Musicians Union — issued a declaration stating that Tetsu was henceforth to be forbidden from performing with the band live in this country.

The Union — to which none of the other Faces belong — claimed that "there are enough British musicians out of work without bringing in foreigners to fill any vacancies."

"Which is," adds Stewart, "just another crack at Rock 'n' Roll. It goes far wider than our specific case."

Some may remember the narrowly defeated Night Assemblies Bill earlier this year which would have virtually forbidden future British rock festivals. Others may remember the banning of rock concerts in London's Hyde Park, or the attempted closure of Crystal Palace as an outdoor rock venue some months back. The list goes on.

The Faces' problems have now been sorted out but for a worryingly long time their upcoming U.K. tour (dates on page 52) was very much a touch and go affair. Their

Reading gig could have been their last.

"The things that's surprised me most, though, is that nobody seems to be missing Ronnie. Least of all the fans. I'll admit I was a little paranoid before the last few dates we've done. I expected cries of 'where's Ronnie?', but instead in Manchester, anyway, they were all stompin' and calling for Tetsu. He was amazed."

He ain't the world's most devastating lyricist, but there's plenty of ideas coming from his direction — plus, of course, that inimitable Free bass sound.

"I'll tell ya," he adds, "Free've always been one of my favourite bands — we do 'Stealer' in deference to them — so it was a nice ego boost for me when we nicked their bass player..."

"Actually, it wasn't like that. Everyone knew they were going to break up anyway. I think."

Meanwhile, Ronnie Lane is reputed to have settled in Wales. The other Faces haven't seen him since the London Edmonton gigs a few months back. Stewart says he thinks Ronnie wants to live a quiet life, writing and recording his own songs in an unpretentious way, doing what pleases him.

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Perhaps the pressures of remaining at the top threw him, I wondered. For that matter had it ever worried Rod — that blind faith allegiance common to Faces' fans? Could indiscriminate worship destroy a band?

"I suppose it could, mate, but not us," replies Stewart. "We could've cashed in on that ages ago if we'd wanted, but if you look at the six singles we've put out and our albums, you'll find they're all pretty much different from one another. We could've just hit a formula and continued flogging it in mildly different guises, but that's not what it's about, is it? We wouldn't have lasted this long, would we?"

Anyway, I'm a capricorn... and I need that fan allegiance. I need to be loved and told that I'm the best. I need constant reassurance.

"We all need that football club atmosphere. That crowd lunacy where everyone's yelling, and sweating and swearing and the balcony's flexing like an old trampoline. It's great. To me it's what rock's all about. Good time music, the best and gutsiest you can

make it but still keeping yer tongue firmly in your cheek."

And the things that really pleases Rod most at the moment is the solidarity of reaction that's greeted the collection of re-mixed oldies, "Sing It Again Rod". It's gold in the States already, and touching on the UK top ten within three weeks of release. Which isn't bad for re-released material.

□ □ □

A live Faces album — recorded last year and the beginning of this year in Philadelphia, U.S.A., is scheduled for New Year release in the UK and signals the beginning of a new Faces policy.

"Which is," says Rod, "to concentrate on combining both our talents — mine and the group's at the same time. I think this has been the trouble in the past. It was certainly the main fault with 'Ooo La La', the last album."

"You see, in the past, I'd go in the studio to cut a solo album and I'd know exactly what I wanted, have all the musicians I wanted together, have all the material written etc., and we'd get it done in no time at all — mainly because it was simply down to me."

Whereas, when the band went in to cut an album, because there are more of them it'd take more time because people would disagree and so on and they'd all be writing different kinds and styles of songs. It was very difficult to co-ordinate and a lot of times it simply never jelled with the kind of excitement they can whip up on stage."

Perhaps also, I wondered, there may have been some resentment that the cream of Rod's talents was being skimmed for his solo work?

"Yeah, and that too, I 'spect," he says.

So, at this very moment, Stewart is engaged upon the recording of his final solo album, down at Morgan Studios, Willesden.

A lot of people wanted for it to be all original material, so that's what it's going to be — a grand finale — with the bagpipes fading away into the breeze.

"We've been seeing quite a bit of the Stones' recently — everyone knows everybody else on this scene, particularly from the old days — and they've been using Ronnie Wood's studio. That's where those 'Rolling Faces' rumours originated, I suppose. Anyway,

Mick's very kindly written a couple of songs for the album. I'm not sure that I'll use them both because their album's out, but it's a nice gesture. The Sutherland Bros. have written some things for me and so has Elton John. Paul McCartney phoned me the other day and wants me to go up to Scotland to listen to a song he's written for me, which is a gas too."

Martin Quittenon, who you know wrote 'Maggie Mae', is writing and playing on the album, too, and I want to try and get hold of young Jimmy McCullough who used to be with Stone The Crows. His approach is sort of like Ronnie's."

Stewart also talked about Bowie's retirement. He went to see him a few times and reckons that he was brilliant. He bemoans his retirement saying that "it's a waste — he still has so much to give." This leads us on to Stewart's own future.

"I have," he says, assuredly, got a rough plan worked out for the next few years."

"Can you elaborate on it?" I ask.

"Not at this point. I'd look daft if it didn't work out."

"Does it include films... or cabaret?" I ask.

□ □ □

"No," he answers, grimacing, "nothing like that. Not cabaret. Anything but that. I've had film offers but the first film I ever did would have to be brilliant. It doesn't really appeal to me much though, to be honest."

"I think there's an awful lot of good music still left in the Faces — particularly now we've decided to concentrate on a combined future only. We've a great bass player, good writers and still a great deal of mileage both here and abroad."

"It may surprise you, but the States is even better now for us than it ever was. I don't think we've become predictable or anything, but I think they know what to expect of us, and we give it to them. Along with Zeppelin, Purple and the Stones, we're always assured of at least 10,000 per gig."

And it looks like continuing for the moment. Rod and The Faces have become your establishment rock band. Top level and all that. Even so, with a sly grin, Rod leans across the desk and says, "I don't think I'll still be singing in five years though."

# Stewart faces the future

## Rod draws closer to the Faces as the anti-rock 'n' roll crusaders strafe the band

words: John Halsall/pictures: Gary Bell

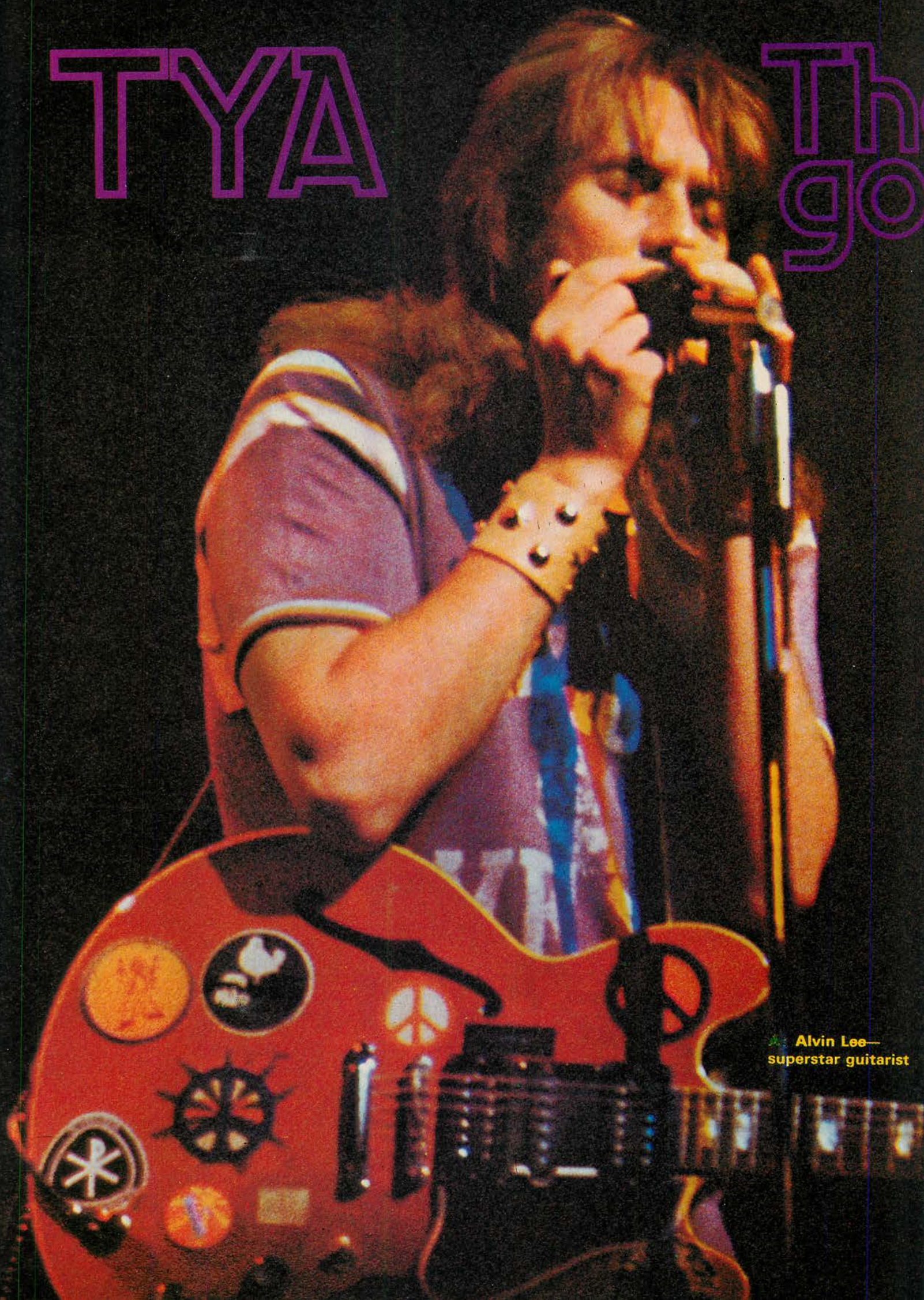






TYA

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★ Alvin Lee—  
superstar guitarist



# band son

**T**EN YEARS AFTER'S recent British tour was not just another whisk round the halls. It effectively killed all rumours that the band were about to break up. When it was suggested their future was doubtful TYA did what came naturally — they went out on the road.

The rumours all started when Alvin Lee started recording with various members of King Crimson. Then it was learnt he was working on an album with Macon gospel singer Mylon Le Feuvre plus putting down the occasional track for his own solo album. Suddenly it seemed Alvin had lost interest in TYA, preferring to devote his energy to projects outside the band.

The truth was that Ten Years After did break up, or at least stop working together, but only for six months.

The band decided between themselves to take a holiday from each other, hoping that it would enable TYA to sparkle that much more in the future.

"As we'd been together so long I felt the band had fallen into old grooves of playing," explained Alvin Lee. "After being very experimental in the early days of the band I felt we had fallen into a format. We all needed to take time off, listen to new influences and work on new ideas."

So that's how it was. Any day of the week during those six months Alvin could be found working in the studio built in the grounds of his stately, Georgian mansion near Reading. House guests at the time included Mylon, Allen Toussaint and, for one session, near neighbour George Harrison.

"My own guitar playing has come along incredibly since I started playing with other people," said Alvin. "It's given me a good kick up the pants and that's bound to reflect within the band."

"A couple of years back I would have said I don't believe in jamming because it's limiting to play with other musicians who don't know you and don't feel the same way as you do. And I still think that's true if I

was playing Ten Years After style of music with them. But these things are different altogether.

"Also in the past I've tended to cut myself off from much of the music scene in general and other musicians. I'm not a great socialite and I don't drink, which seems to let you out of some of the big London scenes."

Despite his newly found activities outside the band Alvin still insists that TYA are not going to split. He points out that each of the musicians knows the others almost too well for that to happen. And unlike most other bands TYA have never had a change in line-up, even after seven years almost continuous work and a staggering nineteen tours of the States.

"I always find it difficult to understand how bands don't stick together. To me it seems much easier to really get to know the musicians in a band rather than fight them."

"The only thing we've found is that heavy touring can be a drudge simply because musicians are very free people and touring and staying in different hotels is a long way from freedom."

Despite the break Ten Years After still seemed to be sticking to the same successful formula on their tour. As usual it was Alvin up front with speeding elastic guitar lines while the rest of the band, Leo Lyons, Chick Churchill and Ric Lee, put down the solid backdrop.

Altogether the expected Ten Years After taste of blues and heavy dose of rock n' roll, relying on the music get you off rather than a glamorous stage-show of the Bowie style of rock stars.

"If we as a band are going to get any satisfaction from playing on stage it's got to come from the musical side," said Alvin. "It'd be a limitation for me to have to think about doing shows rather than just play the guitar."

"I feel sorry for bands who put themselves in the position of having to do

'performances'. I'm glad that all we have to do is go on stage and play well."

"Personally I don't think we'd have gone on as long as we have if we hadn't just concentrated on music."

As yet Alvin has been unable to play any of the numbers from his solo album on stage, but the actual recording of it is progressing well in a fairly off the cuff sort of way, when he has spare time in his studio.

"I'm using the guitar as the basic foundation of the album," he said, "and then using multi-tracks and tricks and harmonies on top of that."

"It's much looser than recording a normal album and hopefully it's also going to be very different to anything I've done before. That's what I'm aiming at all round — to break out the conventional things I've been into. It's much easier to explore that on your own at first because you only have yourself to argue with."

Since Alvin Lee is always right up front with the band on stage and writes the material as well, he's often been accused of being something of an egomaniac. However he is far from the Captain Ego some would imagine, explaining that his role as a guitar super-star often makes him distinctly uncomfortable.

"It always really embarrasses me to think of myself as a rock and roll star or any kind of star," he said thoughtfully. "I sometimes find it difficult to relate to fans when I meet them because they treat you as something out of the ordinary."

"Like, I meet people I've never met before and they say, 'Oh I never realised you were such a nice bloke' whereas it's not that I'm an especially 'nice bloke' I'm just no different from normal. Yet people seem to expect something else and somehow expect you to live up to it. It can be very strange."

Still, whether he likes it or not, Alvin Lee is a super-star and Ten Years After once again look set for a healthy future. At present the band are working on new material for an album, then plan, once again, to tour the States.

Summing up Alvin Lee concluded: "I was pretty mind blown when I heard the Mahavishnu Orchestra recently. Perhaps that's where I'd like to see Ten Years After in a few years time."

"But really we've got to find out our natural direction, I'm sure it's on its way."

James Johnson.

Leo Lyons — bassist



Ric Lee — no relation

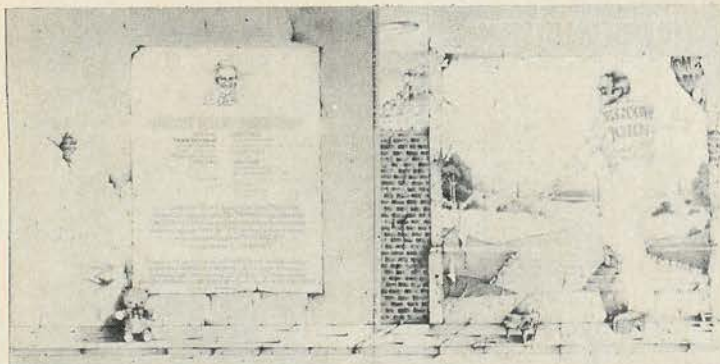




# albumscene

reviewed under the eagle-eyed supervision of Richard 'The Beast' Green.

## The Who and Elton surpass themselves



**ELTON JOHN: Goodbye Yellow Brick Road (Rocket £3.99)** Well, first things first. This is Elton's best work so far. A collection of songs brimming with confidence, full of inventiveness, plugged in to the traditions and to the current situation of pop music, and ably strengthened by Del Newman's arrangements and Davey Johnstone's musicianship on instruments of four, five and six strings.

So down to details. The opening instrumental "Funeral For A Friend" illustrates several of these points most conveniently. First the confidence. To begin an album with such a heavy orchestral overture certainly shows confidence, and the rest of the record bears this out. One of the most endearing aspects of the album is the reference throughout to other musicians or styles of playing. These range from the ever-so-subtle hint of Beatles in the harmonies of "Bennie And The Jets", through a loving parody of the Stones "Let I Bleed" period in "Dirty Little Girls" to the outrageous reggae track "Jamaica Jerk-off". So much for confidence.

The inventiveness of Elton is well known. Suffice it to say that there are eighteen songs on 'Yellow Road' and none of them are superfluous or mere fillers. The way in which the opening track already mentioned turns into the second song, the haunting "Love Lies Bleeding", just after you've realised that it's not a vocal track at all shows just how in

control of his imagination he is.

Newman and Johnstone make such a powerful backing partnership that my first feeling was that Elton's voice was not strong enough to stand out, but that minor criticism is one I feel sure of now that I've played the album more often. Which only leaves the vexed 'Sgt Pepper' question.

Is this Elton's equivalent album to the Merseyside mind-masher of yesteryear. Because "Goodbye Yellow Brick Road" has much of the same quality, in its borrowings and in its lyrical inventiveness, the comparison will come to mind, however strong-mindedly one tries to shut it out. It's not a question that needs answering really, but this much is true. It's a far, far better album Elton's made, than he has ever done before. This is what the British traditions of colour, pageantry, spirit and having a good time are about, not soppy old wedding in mouldy old Abbeys. **NT**



**THE WHO: Quadrophenia (Track £4.30)** The time has come when I have to put finger to typewriter on the subject of "Quadrophenia". It's something I've been putting off ever since I first heard the album. The reason is that it just sounds better and better every time I play it, and there's no sign of this trend coming to a stop.

I haven't even made my mind up about side two yet, and that's the one I'm playing most often, so this is not the time to attempt a final assessment of what Pete and the others have come up with here. Call again in a year's time and I may have an answer ready.

One thing is clear though. The Who are getting themselves into trouble. "Tommy" was hard enough to follow. With "Quadrophenia" Townshend has pulled it off; he may even have gone one better, but the next time round is going to be harder still. The thought's just struck me, perhaps they will carry on turning out albums of this quality every two years until Townshend is a toothless, senile old man when he will probably go to work for one of the big record companies. That's a cheering thought.

"Quadrophenia" tells a story, like "Tommy" but with the added strength of being more down to earth and real. So Townshend draws out morals, parables and insights which are closer to the experience of his audience than the mystical flights and allegories of the Pinball Wizard.

The story is about one Jimmy who's a mod. Remember them? He takes a lot of pills, fights with rockers, drives a scooter with at least eight mirrors and wears a parka with a fur-lined hood.

Remember them? Of course the group he listens to is the Who. The music divides into four moods which are represented by four themes.

Each member of the 'oo takes one theme, each of which represents an aspect of Jimmy's 'quadrophenic' character (schizophrenic times two — get it?) There is his aggressive, self-assured side, sung by Daltrey, with the theme called "Helpless Dancer". There is the romantic side, which is played by Entwistle and has the theme "Is It Me". Moon plays the daredevil side to Jimmy's character and his theme, "Bell Boy" tells the story of Jimmy's feeling when he sees the ace-mod of his day working as a subservient bell-boy in a hotel in Brighton. Townshend's theme is the one that brings it all together. "Love Reign o'er Me" is about the insecure and seeking side of Jimmy.

The album ties these together round the story of crashing a scooter, leaving home, taking a pill-ridden train journey down to Brighton on the "5.15" where he steals a boat and sits on a rock in the sea thinking about himself. The sound effects of sea and gulls re-occur throughout. Banal as this story may sound, just wait till you hear the record, which all wise ears will be exposing themselves to at length without delay. **NT**



**GENESIS: Selling England By The Pound (Charisma £2.25)** Genesis are rapidly becoming one of England's main musical

assets. They have drawn ahead of the field to create a sound and an audience of their own and this album shows just where they've reached, although it's less informative about where they are going.

The opening track on each side, "Dancing With The Moonlit Knight" on side one and "The Battle Of Epping Forest" on side two, are the most finished and complete examples of the mood of the album which is one of slightly fond nostalgia for the England we used to know and which is being sold by the pound, no doubt something to do with the fact that you can't sell pounds for love or dollars.

As usual, the striking thing about Genesis is the arrangements, not overburdened with a forced dramatic peak every so often, but



subtle enough to be interesting throughout. As an extra bonus there is the unique Peter Gabriel, about whom enough has been said, and some very surrealistic lyrics. Not mad mind, or violent, just freaky. As the Mantis says, right for the very first time in her life, 'a very good record.' **NT**

**STATUS QUO: Hello! (Vertigo £2.29)** There seems to be a printing error on my Album sleeve. Where it should read "Roll Over Lay Down A Reason For Living Blue Eyed Lady Caroline Softer Rice Forty-five Hundred Times", it is split up into six separate titles, but they all sound like variations on the same theme.

Two other tracks, "Claudie" and "And It's Better Now", are gentler and a blessed relief from the old heads down, faster and faster, louder and louder routine that has become Status Quo's trademark. But credit where credit's due, the group even manage to make two of the tracks sound a bit like "Down The Dustpipe" or whatever that unimaginative hit of theirs was, and that takes some doing.

**DARRYL WAY'S WOLF: Saturation Point (Deram £2.15)** It's the second album from Wolf, led by ex-Curved Air man Darryl. At first the title seemed very appropriate, with a strong preponderance of Way's violin but the resultant indifference was dispelled by "Slow Blues", the third track, which featured some nifty guitar from John Etheridge. Previous to that "Two Sisters" had vocals that for some reason evoked thoughts of the Mike Sammes Singers!

The title track on side two is the best on the album. At last they all seem to have achieved some poise and balance, Dek Messcar (bass) and Ian Mosely (drums) showing very nicely, thank you. What a pity there wasn't more like it. **DW**



# BEAST'S MONTHLY ROAR



The GUY symbol indicates a highly recommended album

**NEW YORK DOLLS (Mercury £2.18)** Whoopsie! Look out ducks, here they mince at last. The first album from America's much talked-about, outrageous, transrock-vestite ensemble. Looking like La Rue but sounding as heavy as Arthur Mullard it's a pity the visual polish doesn't affect the ear likewise.

Basically the album sounds raw. The besotted, degraded and debauched vocals seem at best a poor pastiche of L. Reed's "Walk On The Wild Side". (That song seems to have dragged 'em all out of their closets). There's nothing startlingly new in the constant pounding beat and crashing guitars. "Frankenstein" on side one has a very nice, immediate impact and I've a sneaking suspicion this album may grow on you. It's produced by Todd Rundgren, make up by Dave O'Grady.

Give us me 'at, Breezy, I'm off for a cuppa and a fag. **DW**

Prophets and did reside with him and his People known as The Children Of God, forsaking his own Band Of Minstrels.

Many Days and Nights passed and there came a great Pestilence known as Bread, Man, without which the Children could not Get It Together. And Jeremy, who had become known also as Jonabad, led the Children from the Wilderness into a Recording Studio and showed them how to Lay Down some Tracks. There came forth a Company known as Columbia who issued the Tracks to the multitudes in the shape of an Album. And the Scribes and Critics did hear the Album and there issued forth a mighty wailing. "God, blind old Reilly," they cried with once Voice. "I should ruddy well think Jesus needs to save these Children if this is the sort of repitious Religioso Rock Music they play."

And the Children returned to the Wilderness taking with them all the Albums that had been forsaken on the Shelves of Shops by discerning Punters who wanted something living up to the Promise of the Joyful "Can You Hear The Song", it being the First Lesson. **RG**

**DON McLEAN: Playin' Favourites (United Artists £2.38)** Until now Don McLean albums have been characterised by his strong lyrics so perhaps this record will disappoint some of his admirers because, as the title suggests, Don has selected songs by other writers which have become his personal favourites over the years. It could be argued that this is just a self-indulgent album by a now established artist, but this is a little harsh. Though Don sings well throughout I can't rate his choice of songs as any more than pleasant when compared with his own work.

It's no surprise to see two Buddy Holly songs included along with other well-known songs like "Lovesick Blues" and "Sitting On Top Of The World" and some obscure tracks. Well it's out of his system now and his next album should be all the better for it. **MB**

**DAVID BOWIE: Pin Up (RCA £2.18)**

Whatever David Bowie was before he became a super star may I suggest that when he tires of the world of show biz and decides to ease his feet back into something more mundane he get in touch with that South London firm who put up big hoardings everywhere announcing "Watch It Come Down". For he has done such a demolition job on some of the best-known and loved numbers of the sixties that it is obvious he has missed his vocation. Or maybe he should take a long vacation.

It's not so much that he does almost straight copies of things like "Friday On My Mind", "I Can't Explain", "Here Comes The Night" and "Shapes Of Things" as what seems to be his total lack of sympathy for the songs. If these are among his fave raves, where is the feel? There are two sax solos executed by David on the twelve tracks and to my disturbed mind they are the highspots of the album. The rest should be executed. Just executed. **RG**

**ERIC CLAPTON: Eric Clapton's Rainbow Concert (RSO £2.17)**

What a mess! I never thought the day would come when I'd have the unwanted job of putting down an Eric Clapton album, but then everything comes to he who waits. It is unfortunate for the musicians that the fault lies not with themselves but with producer Bob Pridden who I

remember as a Who roadie and who, on the strength of this, was better at that job than trying his hand at the highly skilled job of record producing.

Were it not more the fact that numbers like "Badge", "Pearly Queen" and "Little Wing" are instantly recognisable, the listener would have no end of problems trying to sort out the notes from the distortion and general upheaval that puts the album well in the running for "What On Earth Is This All About" 1973 Award winner. I feel sorry for fans of Eric, Pete Townshend, Rick Grech, Steve Winwood, Jim Capaldi, Rebop and Jimmy Karstein who, by all accounts, made the event one to be remembered. Thank goodness for the enclosed description of the concert by a young lady known for three prominent features. **RG**



**GILBERT O'SULLIVAN: I'm A Writer Not A Fighter (MAM £2.15)**

Due to the marvels of the modern postal communications system (or maybe the Decca Press Office being lethargic) I've only just received this album which, I assume, most people have already heard. They do not need me, therefore, to tell them how brilliant it is. Maybe then just a few retrospective remarks.

Since Gilbert lost that silly image he has been treated with a far greater respect by the public and musicians/songwriters in general. This is a good thing. The numbers on this album continue his list of "observation songs", many with a romantic theme. "They've Only Themselves To Blame" and "If You Love Me Like You Love Me" are perhaps the standout numbers, if it's sympathy you want as a theme, "Get Down" and "Who Knows, Perhaps Maybe" are forces on the rocking front. A very good record, one which has already proved to be a smash hit, justifiably so. **RG**

continued on page 50

**JEREMY SPENCER AND THE CHILDREN**



**JEREMY SPENCER AND THE CHILDREN (CBS £2.17)** And it came to pass that Jeremy who came from the People known as Fleetwood Mac was standing on a corner in Los Angeles in the Land known as Free when a Prophet approached him and offered him some Literature pertaining to the Scriptures. And the man Jeremy had been tampering with Certain Substances and was much troubled within his Mind. He went with the

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**DAVID  
DAVID**

**DAVID  
DAVID**



**P**ERSONAL problems are personal so we didn't touch on them, but Ray Davies isn't the type to stick to the perimeter of a football pitch, let alone a discussion about the Kinks.

"I thought I had created a steady job for myself after 'You Really Got Me' gave us our first number one," he said reflectively, "but I was really creating a Frankenstein's monster.

"It has destroyed everything I've ever loved yet . . . I still want to put my arms round the monster and protect him because he was born out of good and there's still a lot of good left.

"Yes, it would take a lot of courage to put a bomb under the monster, but I think I might have done it already."

Ray was referring the the recent ten date tour on which the group gave a 'last blast' to the old act. From now on it's all new material, mainly from the new double album (released in two halves) "Preservation".

"Preservation", whence the single "Sweet Lady Genevieve" was culled, is an extension of the Village Green Preservation Society collection and the songs have been milling around in the Davies head for two or three years.

The Kinks, remember, came out of the north (London) in red hunting coats and yellow frilly shirts about a decade ago. They weren't so much evil as loutish.



Dave Davies

The first two hits — the second was "All Day And All Of The Night" — sounded like the last cough-racked splutters of a dying man.

But once established as an economically-viable force, Davies proceeded to lay a whole series of satirical little vignettes upon us. Simple ditties of simple joys and



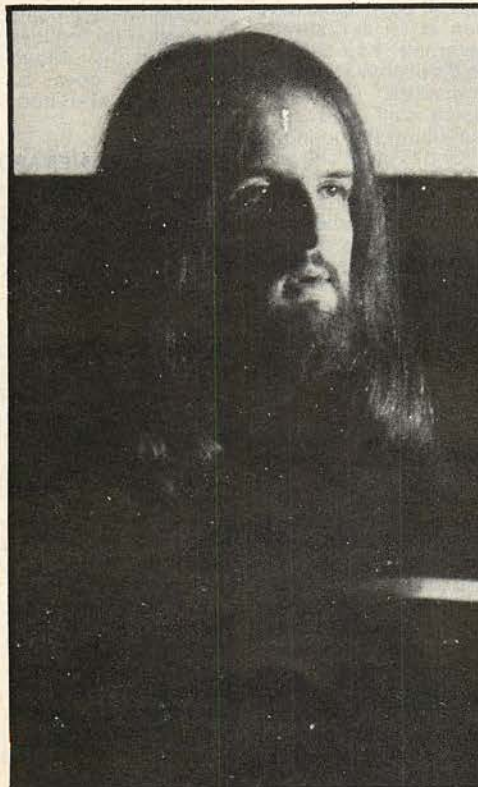
John Dalton

sorrows, idiosyncratic excerpts from a mental diary he kept daily.

There was "Dedicated Follower Of Fashion", "Sunny Afternoon", "Dead End Street", "Waterloo Sunset", "Lola" and more. Davies was tagged the Samuel Pepys of the pill-age.

A bit coyly you question Ray about the hiatus in the Kinks' progress. The drop in record sales, the tailing off in popularity and influence. Then you're relieved you don't need to tread carefully because he's honest and philosophical about it.

"You sort of hope that the people who bought the early records will grow up with you . . . but looking back I think I subconsciously brought it upon myself.



John Gosling

"I decided we should be an albums band. After all, you've got to face up to the fact that you can't go on selling a million records over a weekend for ever. Marc Bolan is facing it now and Slade will have to in the future.

"I look back on those days as an apprenticeship. What ever happens to the Kinks in the future I hope we'll be able to get together from time to time to play the old songs. I don't think I could ever tire of palying 'Waterloo Sunset' for example.

"Funnily enough I'm more devoted to the ones that didn't make it. They will always be MY songs. I have to share the hits with millions of others."

An American tour has been postponed but Ray looks forward — with reservations — to going back.



Mick Avory

"It's a strange mixture of violence and innocence, greed and generosity. It's new and it's trying to get a culture and a history too quickly.

"Of course a songwriter can't go there without finding material for any number of songs, but you try being aware and sensitive in Atlanta, Georgia."

And Britain?

"You'd have a job finding a more patriotic person than me," he says. "I'm usually British, but English where football's concerned. It's not right the way we're getting over-run with pizza bars and hamburger joints.

"I don't shut my eyes to the things that are wrong, but I'll only have another Briton say a word against the place."

Ego satisfied long ago, Ray has no wish to be a "saleable commodity" or "best selling product". He has a lot of songs to write, a lot of things to do. And hopefully a few goals to score in the months to come.

**words: Gordon Coxhill/colour picture. Barry Plummer/black and white pictures: Neil Jones.**



# albumscene

continued from page 47



**SOLID GOLD CADILLAC: Brain Damage (RCA £2.18)** Very much in the Mothers of Invention vein, Solid Gold Cadillac are a new bunch to me. Their music, like Zappa's can be deceptive at times so that when you think everyone is just having a blow there's really a pattern to what's a-going on. And when simplicity itself stands up, "Anna Marie" being a case in point, there's more to it than meets the eye.

Unlike Zappa, Solid Gold Cadillac rely more on instruments than voices, but it is in the music that the connection lies. The seven-piece outfit use all manner of saxes, trumpets, trombones, guitars and drums et al to create a weird assortment of sounds that throw up little specialities like "Overt'yer", "Mermaid Song" and "Lady Howder" while their version of "I Believe" is as far removed from Frankie Laine's attempt as Slade from Perry Como. Surrealistic it may be, outstanding it certainly is. **RG**

**GARFUNKEL: Angel Clare (CBS £2.45)** On the evidence of this, Art Garfunkel's first solo album, his former partner Paul Simon is not going to be hard pressed to stay ahead in the race. It's not easy to put my finger on just what is wrong with this collection, it's more a case of what's lacking. A little more life here and there would have been an improvement.

It opens well enough with Paul Williams' lovely "Travelling Boy" and side one throws up Van Morrison's lively "I Shall Sing" and Randy Newman's "Old Man" which, while tasteful, bears more than a passing resemblance to "Auld Lang Syne".

Side two begins with Jimmy Webb's "All I Know" which could well be sub-titled "Troubled Water Pt. 2" and from then on things get a bit mediocre. It's a pity that one half of such a talented duo should slip at the first fence. Maybe after a little more experience he'll come up with a stronger contender. **RG**



**THIN LIZZY: Vagabonds Of The Western World (Decca £2.15)** Master-minded by bassist Phil Lynott and featuring some really excellent guitar from Eric Bell this is one of the most satisfying albums I've heard for some while. Heavily laden in a 1967-Hendrix-guitar-explosion feel, aided by some multi-tracked vocal on "Little Girl In Bloom" plus the added bonus of audible, coherent lyrics it comes off in style.

Side two tells the "Legend Of The Vagabond" which is also conveniently explained on the sleeve. The title track and the afore mentioned "Little Girl..." are outstanding, but it's all of a high standard. Listen out for the pulsating "Mama Nature Said", the lyrics on "The Hero And The Madman" and the display of guts on "The Rocker". Save your pennies up now. **DW**

**COUNTRY JOE AND THE FISH: The Best Of Country Joe And The Fish (Vanguard £2.18)** You ain't likely to find Country Joe McDonald picketting the U.S. Embassy these days, but in the early years of Vietnam, he and the Fish sang out loud and clear. "I Feel Like I'm Fixing To Die Rag" is their best known piece of anti-war razzamataz and a good opener for what is essentially a collection of their anti songs.

"Maria" (not the "West Side Story" smaltz) is anti-war, and what do you need to be told about "Death Sound Blues" and the dirge-like "Untitled Protest"? In some ways, Joe and the Fish are reminiscent of the Spoonful with just a drop or two more of acid, but in others they have a unique sound that is unfortunately on its way into the history books now. If you've never heard Joe and the Fish (and I am given to understand that such people do exist) give this a listen. If you have heard the lads, you'll want to buy it. **RG**



**LEO SAYER: Silverbird (Chrysalis £2.39)** This is interesting 'cos Leo Sayer was one of those responsible for the songs on Roger Daltrey's very fine solo album, on the evidence of this equally good effort I would say that Mr Sayer must have been THE man as far as Daltrey's sound is concerned. You see, it's that voice with it's plaintive and high pitched gymnastics, and the peculiar phrasing is all Leo's.

This is a sad album ("Goodnight Old Friend", "Don't Say It's Over", "Oh Wot A Life") though it's not depressing. For the cover picture the singer dresses appropriately as a Joker. The clown who's painted grin hides a broken heart and a tear-brimming eye. I'm glad to report, however, that he's not sad at all. He's happy with life and with the album, although it was recorded over a year ago. The future looks good, just as it must for Princess Anne, sorry, Mrs Phillips, and he's got a really nice collection of songs on sale. This is it. **NT**

**JOHN MARTYN: Inside Out (Island £2.19)** Another good record from the former Prince of the Hanging Lamp, he of the flashing left hand, John Martyn who was once more folksy than he is now. On this album, following his own tradition of something completely different on each collection, he has spread out, allowing plenty of space to extend the ideas, go for a groovy effect or develop a theme. There is none of the fast-fingered wizardry

he used to enjoy showing off, but every note is put to good use. An album made with love and care.

When he sings he assumes a slurred, drunken voice which, once you've got used to it, really does enhance the mood and blend with the instrumental arrangements.

This voice makes for a very, sensual feel. A sort of lazy late-night sexuality which forces the question, with the Princess getting married so recently, isn't it time to put a stop to all this innuendo, this pursuit of mere pleasure? Well what do you think. **NT**

**SONNY AND CHER: Mama Was A Rock And Roll Singer, Papa Used To Write All Her Songs (MCA £2.15)**

If we are to take it that Sonny and Cher are the Mama and the Papa of the title (and there is no reason to assume that this is not so), then the title is misleading in so far as there are works by Lee Hazlewood, Neil Diamond, Tony Macaulay and Johnny Nash and only one by Bono.

But for all that, the loving twosome show a greater maturity on this album than on previous elpees. Maybe the arrangements have a lot to do with it. Their voices retain some of the edge but don't grate so much and, all in all, it's an album you can actually listen to. **RG**

**NEIL DIAMOND: Gold Diamond (London 99p)** If you're prospecting for chickens then this ain't for you, but if it be gold you're after, then you've got lucky — "Diamond Gold", the latest British offering from Neil Diamond (in the States it's "Neil Diamond Rainbow") is jam-packed with such scintillating yummy yummys as: "I'm A Believer", "Red Red Wine", "Kentucky Woman", "The Boat That I Row", and my all time favourite "Solitary Man", sung with the classic heart-wrenching croak in his voice as only Neil knows how. All the tracks on this album were composed by Neil, excepting for the lovely old Mamas & Papas hit, "Monday Monday", which all goes to prove that Diamond is everybody's best friend. **GH**

**JIMMY WITHERSPOON: Ain't Nobody's Business! (Black Lion £1.85)** Excellent album from the 50 year-old blues shouter. Mostly recorded in 1947, listen out for the title track and "Spoon Calls Hootie". You can hear dem rock 'n' roll roots. **DW**

**FOUR TOPS: Main Street People (Probe £3.38)** It must be pretty easy to write a song for the Four Tops to judge by this album. It seems you can do one of two things, write something slow and mellow or something a little uptempo and finger-popping. And if the lyrics happen to have anything to do with either love or what a terrible state either the singer or the world in general is in, so much the better.

It is very hard to fault either the performance of the Tops or the superb musicians, but the lack of variety does tend to become a little tiresome by side two. Tops fans will doubtlessly take me to task on this and just to show that I'm not totally biased, the tracks titled "Sweet Understanding Love", "I Just Can't

Get You Out Of My Mind" and "Main Street People" are strong enough to be singles. Fair enough? **RG**



**LOU REED: Berlin (RCA £2.38)**

There are the usual two opinions on offer about his successor to the belatedly appreciated "Transformer". Some people think it's dreadful, though the reasons vary from slugging it off as nite-club muzak to despairing of it as Uncle Lou having finally swayed over the edge.

In fact it's just as sinister and freaky as in the old days of the Velvet Underground, but instead of only being about the seamy side of New York, Berlin is more comprehensively about decadence in general.

"The Kids" is a chilling track in which Lou is so slowed down he's almost stopped, and then a child starts crying. When the shivers stop rushing up and down your spine, remember that this is what the man is all about. The tunefulness of Transformer was a temporary aberration in his career of chronicling despair. Apart from the track mentioned, "Lady Day" and "Caroline Says" stick in the memory. **NT**



**MATTHEW FISHER: Journey's End (RCA £2.18)**

I've always been a sucker for those emotional moments of high

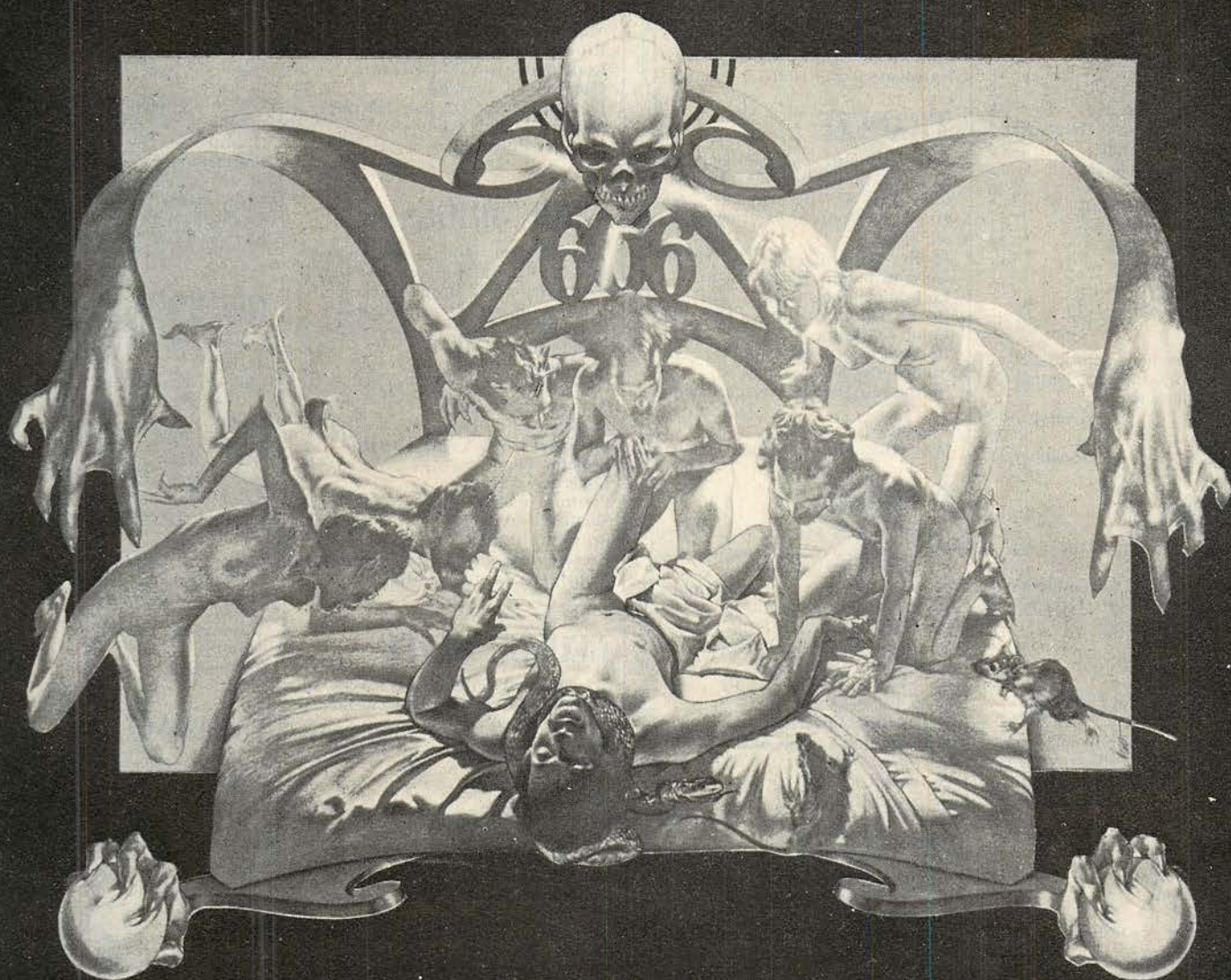
drama in films where the violins start swirling as our hero plods through the winter snow heading for the icy wastes in the distance when he learns that either (a) his best girl has died, (b) no way is his country going to win the war, or (c) true happiness lies at the end of a mighty high road. Sometimes an organ adds to the effect and unlike ladies who reach for a handkerchief, I light another fag and dig the music.

Which all leads up to this album. There are moments, such as the two-part "Journey's End" and "Separation", when the music is far and away as good as any I've heard for a long time. But it's not all music and the vocals on things like "Going For A Song" and "Marie" add up to a lot. Matthew has put behind him the Procol Harum bit, though retaining a little of that fine band's feel for emotion. Aided and abetted by Geoff Swettenham (drums), Mick Hawksworth (bass) and a whole bank of strings he has turned up an extremely good album. **RG**



# Sabbath bloody Sabbath

New Album WWA 005



Black Sabbath



# livescene

## FACES

The completion of the following dates puts an end of the "will they, won't they play in Britain?" saga, with Tetsu now a fully-fledged member of the MU.

|                            |             |
|----------------------------|-------------|
| East Ham Granada           | November 29 |
| Bristol Hippodrome         | December 2  |
| Worcester Odeon            | 3           |
| Birmingham Odeon           | 7           |
| Leeds Queen's Hall         | 8           |
| Liverpool Empire           | 9           |
| Manchester Free Trade Hall | 11          |
| Blackburn Opera House      | 12          |
| Glasgow Apollo             | 15/16       |
| Newcastle Odeon            | 17          |
| Bournemouth Winter Gardens | 19          |
| Oxford New Theatre         | 23          |
| London Edmonton Sundown    | 24          |

## FAIRPORT CONVENTION

A chance to see what Fairport are up to now.

|                            |             |
|----------------------------|-------------|
| London Imperial College    | November 16 |
| Canterbury University      | 17          |
| Portsmouth Guildhall       | 20          |
| Hove Town Hall             | 29          |
| London Rainbow Theatre     | 30          |
| Birmingham Town Hall       | December 2  |
| Swansea Brangwyn Hall      | 4           |
| Manchester Free Trade Hall | 5           |
| Dunstable California       | 6           |
| Bradford St. George's Hall | 7           |
| Liverpool Mountford Hall   | 11          |
| Preston Guildhall          | 13          |
| Hanley Victoria Hall       | 14          |
| Croydon Fairfield Hall     | 16          |

## SWEET

Along with their vast entourage and numerous tight sequinned costumes.

|                         |             |
|-------------------------|-------------|
| Loughborough University | 17          |
| Brighton Dome           | November 29 |
| London Rainbow          | December 21 |

## DRIFTERS

They just keep on trucking down to hitsville.

|                          |                |
|--------------------------|----------------|
| Batley Variety Club      | November 18-24 |
| Manchester Golden Garter | December 1     |
| Liverpool Allison's Club | 3              |
| Enfield La Valbonne      | 6              |

## RORY GALLAGHER

This Irish singer with the impressive blues guitar plays the following British dates as part of a world wide tour.

|                            |             |
|----------------------------|-------------|
| Cardiff Capitol Theatre    | November 18 |
| Swansea Top Rank Suite     | 19          |
| Bournemouth Winter Gardens | 21          |
| Leicester De Montford Hall | 22          |
| Derby King's Hall          | 23          |
| Liverpool Stadium          | 24/25       |
| Sheffield City Hall        | 26          |
| Manchester Free Trade Hall | 27          |
| Leeds City Hall            | 28          |
| Newcastle City Hall        | 29          |
| Glasgow Apollo Theatre     | 30          |
| Edinburgh Empire Theatre   | December 1  |

|                        |    |
|------------------------|----|
| Hanley Victoria Hall   | 2  |
| Birmingham Town Hall   | 3  |
| Southend Kursall       | 7  |
| London Rainbow Theatre | 8  |
| Bristol Colston Hall   | 9  |
| Oxford Polytechnic     | 10 |
| Croydon Fairfield Hall | 11 |

## ALEX HARVEY BAND

Continuing their extensive British tour and by far their most important to date the band are supported by Beckett.

|                                    |             |
|------------------------------------|-------------|
| Northampton Court Cricket Pavilion | November 17 |
| Southport Floral Hall              | 18          |
| Derby Kings Hall                   | 19          |
| Hull City Hall                     | 20          |
| Middlesbrough Town Hall            | 22          |
| Newcastle Polytechnic              | 23          |
| Hemel Hempstead Pavilion           | 24          |
| Birmingham Barbarella's            | 25          |
| Reading Town Hall                  | 26          |
| Hanley Victoria Hall               | 27          |
| Barnsley Civic Hall                | 28          |
| Liverpool St. George's Hall        | 29          |
| Edinburgh University               | 30          |
| Croydon Greyhound                  | December 2  |
| Wolverhampton Civic Hall           | 3           |
| Blackburn King George Hall         | 5           |
| Dagenham Roundhouse                | 8           |
| Plymouth Guildhall                 | 9           |
| Barry Memorial Hall                | 10          |
| Salisbury City Hall                | 11          |
| Sheffield City Hall                | 12          |
| Huddersfield Polytechnic           | 13          |
| Chatham Central Hall               | 14          |
| Cambridge Corn Exchange            | 15          |
| Harrogate Royal Hall               | 17          |

## TRAPEZE

Back on tour since their lengthy lay-off caused by personnel upheavals following the departure of Glenn Hughes, Trapeze are now operating as a quartet.

|                                   |             |
|-----------------------------------|-------------|
| Dudley JB's Club                  | November 16 |
| Glasgow Queen Margaret Union      | 17          |
| Leek Samantha's Club              | 21          |
| Bristol Tiffany's Club            | December 3  |
| London Marquee                    | 7           |
| Burslem George Hotel              | 9           |
| Manchester Stoneground            | 14          |
| Sutton-in-Ashfield Golden Diamond | 17          |
| Cannock Forum                     | 21          |
| Wolverhampton Catacombs Club      | 23          |

## WAILERS

Bob Marley and the Wailers return to Britain for a month long tour, a treat for all who like reggae at its best.

|                                  |             |
|----------------------------------|-------------|
| Trent Polytechnic                | November 16 |
| Bradford University              | 17          |
| Birmingham Mayfair Ballroom      | 18          |
| Stafford Top of the World        | 19          |
| Blackpool Locarno                | 20          |
| Liverpool University             | 22          |
| Leeds Polytechnic                | 23          |
| Manchester University            | 24          |
| Northampton College of Education | 27          |
| Leicester Polytechnic            | 28          |
| Warwick University               | 29          |
| Lancaster University             | 30          |
| Hull University                  | December 1  |
| Doncaster Outlook                | 5           |
| London Lyceum                    | 6           |
| Brighton Sussex University       | 7           |
| Bedford College of Education     | 8           |
| Colchester Essex University      | 12          |
| Dunstable California Ballroom    | 15          |

## NEW SEEKERS

The New Seekers in perfect harmony, undertake the following cabaret dates.

|                            |               |
|----------------------------|---------------|
| Southend Talk of the South | December 9-15 |
| Hemel Hempstead Pavilion   | 17            |
| Usk Helmaen Country Club   | 30-January 5  |

## ELTON JOHN

Having just recently returned from highly lucrative concerts in the States, Elton John takes over the following dates.

|                                      |                |
|--------------------------------------|----------------|
| Bristol Colston Hall                 | November 27    |
| Manchester Belle Vue                 | 29             |
| Glasgow Apollo Centre                | December 10/11 |
| Newcastle City Hall                  | 12             |
| London Regent's Park American School | 15             |
| Birmingham Town Hall                 | 16/17          |
| London Hammersmith Odeon             | 21-23          |

## AL STEWART

An emergence from the Dylan era, and notorious for his second 'rude' album, Al Stewart's new album "Past Present and Future", will be featured in his nation wide tour.

|                             |             |
|-----------------------------|-------------|
| Hull City Hall              | November 17 |
| Brighton Dome               | 23          |
| Manchester Free Trade Hall  | 26          |
| Croydon Fairfield Halls     | 27          |
| Leamington Royal Spa Centre | 29          |
| Cambridge University        | 30          |
| London City Polytechnic     | December 4  |
| Norwich Melody Rooms        | 5           |
| Leicester Polytechnic       | 8           |

## GROUNDHOGS

Synthesised, and now safely reunited, Tony McPhee along with Cruickshank and Brooks make up for lost time on the following dates.

|                               |             |
|-------------------------------|-------------|
| Oxford New Theatre            | November 18 |
| Guildford Civic Hall          | 20          |
| Birmingham Town Hall          | 21          |
| Barrow-In-Furness Civic Hall  | 22          |
| Newcastle City Hall           | 23          |
| St. Albans City Hall          | 24          |
| Liverpool Royal Court Theatre | 25          |
| Brighton Dome                 | 26          |
| Leeds Town Hall               | 27          |
| Preston Guildhall             | 29          |
| Sheffield City Hall           | 30          |
| Bristol Colston Hall          | December 1  |
| Gravesend Woodville Hall      | 2           |
| Manchester Free Trade Hall    | 3           |

## GEORGE MELLY

Last of the old style ravers, he interprets his brand of music topped with superb entertainment.

|                                 |             |
|---------------------------------|-------------|
| Surrey University               | November 17 |
| Oxford Roebuck                  | 18          |
| Hatfield Red Lion               | 19          |
| Belfast Festival                | 22-24       |
| Buckhurst Hill Roebuck Hotel    | 25          |
| Royston Melbourne               |             |
| Village Jazz Club               | December 1  |
| London Royal Court Theatre      | 2           |
| London I.C.A.                   | 3           |
| Richmond College                | 6           |
| Nottingham Dancing Slipper Club | 8           |
| Hatfield Jazz Club              | 24          |
| Birmingham Barrel Organ Digbeth | 27          |
| Stockport Bamboo Club           | 28          |

## NEW YORK DOLLS

Another stateside offering in the latest neo-decadent, transvestite cult.

|                        |             |
|------------------------|-------------|
| Leeds University       | November 24 |
| London Rainbow Theatre | December 15 |

## AMAZING BLONDEL

In keeping with the feeling of the Elizabethan period, Blondel have a stage act which turns every gig into a highly enjoyable experience.

|                                      |             |
|--------------------------------------|-------------|
| Lanchester Polytechnic               | November 16 |
| Teeside Middleton St. George College | 18          |
| Burnley Cat's Whiskers               | 19          |
| Portsmouth Tricorn                   | 21          |
| Bradford University                  | 24          |
| Hatfield Polytechnic                 | 30          |

## GARY GLITTER

Well he's back! Do you wanna touch him? Yeah!

|                      |             |
|----------------------|-------------|
| London Rainbow       | November 17 |
| Manchester Belle Vue | 23          |
| Glasgow Apollo       | 25          |
| Newcastle City Hall  | December 2  |

## HUDSON FORD

Magna Carta appear as special guests on the following Hudson Ford dates.

|                               |             |
|-------------------------------|-------------|
| Liverpool Royal Court Theatre | November 18 |
| Glasgow Apollo                | 19          |
| Edinburgh Usher Hall          | 20          |
| Oxford New Theatre            | 22          |
| Bournemouth Winter Gardens    | 24          |
| Bristol Hippodrome            | 25          |
| Manchester Opera House        | 29          |
| Birmingham Town Hall          | 30          |
| London Royal Festival Hall    | December 3  |

## RICHELIE HAVENS

He's black an' proud and well worth seeing.

|                              |             |
|------------------------------|-------------|
| London Rainbow Theatre       | November 16 |
| Liverpool Empire Theatre     | 17          |
| Bristol Colston Hall         | 18          |
| Oxford New Theatre           | 23          |
| Hull University              | 24          |
| Croydon Fairfield Hall       | 30          |
| Loughborough University      | December 1  |
| Manchester Free Trade Hall   | 5           |
| Canterbury Kent University   | 6           |
| London Southbank Polytechnic | 7           |
| Leeds University             | 8           |
| Birmingham Town Hall         | 11          |
| Glasgow Apollo Theatre       | 14          |
| Edinburgh University         | 15          |

## TASAVALLAN/PRESIDENTTI

This Finnish band completed recording their "Lambert Land" album in two days, and are now promoting it via a tour.

|                               |             |
|-------------------------------|-------------|
| London Marquee                | November 16 |
| Swansea University            | 17          |
| Birmingham Opposite Lock Club | 19          |
| Aberystwyth College           | 20          |
| Caeprhilly Checkmate Club     | 21          |
| Liverpool Cavern Club         | 22          |

Although these dates are correct when going to press, we cannot guarantee that they will not be changed at the last minute. It is always best to ring the box office concerned and check the details.



**F**rancis (Mike) Rossi remembers 1973 as one of the most important years of his life and particularly in the long pop history of Status Quo.

"When you get a number one album you feel good, extremely good. It's something you aim for, you've dreamt and longed many a night for it to happen. You turn to the charts and see other people there at the top and then one day it happens to you.

"Hello' seems to have been an album which with its success has sent the critics into some confusion. I think for some time we've been the group some critics have their knock at. When you get successful in sales and chart terms then people have to write copy and sometimes the people who write are not people who have been with us through the good and bad days.

"The week we were high in all the musical paper charts one major pop paper decided to review the record and didn't find all that much good in it!

"Quo always read what the writers have to say, every word and on the whole, apart from a few, we get good treatment, people like Tony Stewart and Julie Webb from the NME have always been fair.

"These are amazing days for us. We do have memories of the past when everything was a struggle, a bitter one to keep going. And we're still around, years after 'Pictures Of Matchstick Men'! The thing we've worked hard for has paid off. Don't blame us for feeling really pleased about that!

"Now we can walk on stage and the people are there with us. That's marvellous, it's sweet music to our ears and gives us the big lift-off. 1973 is a time to say thank-you to our many, many loyal fans.

"We're keeping our fingers crossed that our recent State-side tour will have made us that much more a force over there. It really is a huge country and it's so easy to be just one of literally thousands of groups.

"We didn't change our programme for the visit. We do the same numbers. We try and get the audience really involved. It isn't easy by any means, for in a smaller place like Britain the word of mouth news can move much faster and people can be prepared for the call to get involved. Anyway, all the time it's getting better, as someone said years back!" Mike or Francis has thoughts about the future. Christmas is of course immediately uppermost.

"After all our activity and touring, gigs and record work I'm just going to turn the heating up and lock the doors and sleep! I'm old-fashioned enough to enjoy Christmas. I've got my wife and two kids and

we're going to have a good time, I tell you! We do have a family get together on Christmas Eve and the Rossi's come together and it's quite an occasion.

"The kids have their presents placed in various spots round the house, the bed-post, the

Christmas tree are two of them. I have the garden wired up with lovely coloured lights and manage to get plenty of decoration round the house itself.

"Pity 'Caroline' came out in the earlyish Autumn, we'll not

really, but I was thinking of Christmas with a number one! Ah, that's just a bit of wistfulness, you can't have everything. We wouldn't release another single from an album by the way. We have this policy of just one from a new album. I think that's right."

Talking of records brought us away from Christmas and to 1974 and January.

"We aim to be in the studios and recording. We've quite a lot of material in hand. There will be a progression, but we think Quo's moving onwards is a subtle thing. There will be no sudden dramatic turns leaving half our fans wondering what has happened. We want them to be and go with us.

"Once the recording is over there's good chance of another British tour. Returning to my last point, we're not changing overnight, rest assured!

"At this point I'm wondering whether we will be on the Christmas spectacular of Top Of The Pops. We've never done such a thing, though being in a studio and just doing one or two numbers is not our scene.

"I mean when you mime to a backing track it's not easy to really get going and then there's no deliriously happy audience giving that marvellous feeling any performer must surely love.

"And then again, you're somewhat restricted in movement and we do like a bit of strutting here and there! We think visual movement is vital.

"Anyway whatever we do we're going to make sure it's good. We don't want to get things messed-up. I mean would you? What's that about the faster you climb the faster you can fall. We've gone down once but this time we're staying around.

"Vertigo our company are absolutely knocked out with us this year. Our past one, Pye must be very happy as well. I don't think, though their re-releasing of some of our past material gave them some success.

"One of the things we don't like is seeing our old material just put out like that because we have no control. 'Mean Mean Girl' is of course part of our stage act. We just had to for so many people kept asking us to do it. We can't do a revamped, up-dated version, for the licence or whatever you call it lies with our past record company. Otherwise it's almost always material from our recent Vertigo days and that means things like 'Paper Plane'.

"Let me say for all four of us, John, Rick and Alan a great Christmas to everyone, a Happy New Year and whilst on the latter we expect to see all our fans boogieing away at our live gigs. They're going to come soon. So here's to one and all for 1974 and a happy look back at 1973!"

# '73 The year Quo gained status

## 1973 is a time to say thank you to our many, many loyal fans

words: Tony Mitchell/picture: Chris Walter





# Basin-cut blues

## Marc's new look

by Vincent McGarry

**PEOPLE** have been wondering whether the new look Bolan signals a musical shift. Well it doesn't.

As Marc says "I've just changed my hair, not my head. My music progresses, but this new hair doesn't mean anything. It's just a haircut."

Boley's new hair-do even made space in the national papers, but the boy himself was too busy even to think about it much after he'd had it done.

He had a lot of routine business stuff to pull together. Marc watches where the money goes. He had to get ready for a tour of Japan and Australia.

In the past six months he'd recorded 32 tracks in Munich, New York, LA and London. From these he had to sift and do final mixes on those destined for the new album. That was happening between 10 p.m. and 8 a.m. most nights of a three week stretch before he flew off.

He also had to balance his new single "Truck On (Tyke)" for release this month while he was bopping in Nippon and Oz. During the day he had to work some new ideas into the act and rehearse to make sure everything was just right. He's working with Jack Green as back-up lead, to give Marc more freedom to put on intricate touches.

So it didn't surprise me to find out he'd been knocked out for three days and had to spend all of one of them in bed exhausted.

But on one of the lighter days, we'd had some words. "Say something about my haircut," said the newly-cropped Warrior.

"June did it. Because I don't want to be involved with the old image of Marc Bolan or glam rock or glitter rock or anything, because I really believe it's a thing of the past."

"It's been overdone too many times, and I'm an artist, and I feel insulted to be involved with anyone who sticks makeup all over their face. I find it embarrassing, to be quite honest."

For the second time in five minutes I flashed "this isn't Marc Bolan at all." It had taken two glances when I walked into his office before I recognised him. Now he was totally rejecting everything Bolan had stood for. I tackled him about it.

"Yeah, right, but that was four years ago!" he came back instantly. "I mean give me a break! Brando did the 'Godfather' and 'Last Tango' — he's not always doing 'On the Waterfront'."

"I did it, you know, and at the time I think we did it pretty well, we were the only people doing it."

"But I still see people with stars under their eyes, all that kind of stuff, like the Sweet, for instance, and I just can't believe that they've got the balls to do it — seeing I did it four years ago!"

"And that's not a put down, because in fact they're very nice people, but it just seems to be a trifle desperate. And they'll rebel against that, saying 'what's Bolan talking about?', but I believe it's true."

"And in a year's time, you'll know it's true. I'm not predicting, I know the kids will eventually get pissed off with it, and that will be that."

"That's why David Bowie was such a gas. I've known David about ten years now, but the point about him is that he didn't just do the thing the way everybody else was doing it. He found his own way, invented his own style, as opposed to copying. That's why I love David."

I was finding that Marc is not like many rock people during interviews. You have to drag every word from them. Marc only stops now and then for another sip of wine.

"David hasn't really split — he'll be back again next week. What happens is that the pressure gets so hard on you that you lose control of your sanity almost, you don't know what's happening even with your own body."

"So you go away for two or three weeks, relax, have a holiday. You come back then and all you want to do is throw yourself right back into it — just pick up a guitar and play."

He sighs a bit and says "I've been in that position for three years. Each week I retire, I just don't tell anyone." He laughs, and wonders what the Bolanoids will make of that.

**There is a colour picture of the new-look Marc Bolan on the back page.**

picture: Richard Fitzgerald

### FILTH-SHOCK-SCANDAL

## You Wouldn't Read It

in next month's

## MUSIC SCENE

out December 21

but there will be

Genesis as Band of the Month, Townshend on the Who's new album, Elton's partners in sound, David Bowie, Roxy Music, Tina Turner, Status Quo and much, much more

# Dear

## NO SOUL

HAVING READ THE 'ROCK OF AGES' supplement in 'Music Scene' for November, I shall now tell you what you can do with it.

I am referring to your wonderfully aware piece on the state of Soul Music today. Having read this I do not quite know how to start to congratulate you on your ignorance. But a start must be made, so I must start somewhere, and not being an idiot like the compiler of the aforementioned article, I have decided to start in a nice, logical place.

The beginning. I shall start at the point where the 'writer' calls Soul Music 'sexist, pimp soul muzak which is in the process of becoming the cosmic wall-paper for your local jet set and which has rapidly emasculated the true essence of Black American music'.

Come on, who are you trying to kid. extremely witty, hit with words which have more than four letters (from this I can deduce that the article was written by an 'intellectual') but I digress. True the 'jet-set' has caused record sales in the Soul field to rise, but do not forget

## CROSSWORD

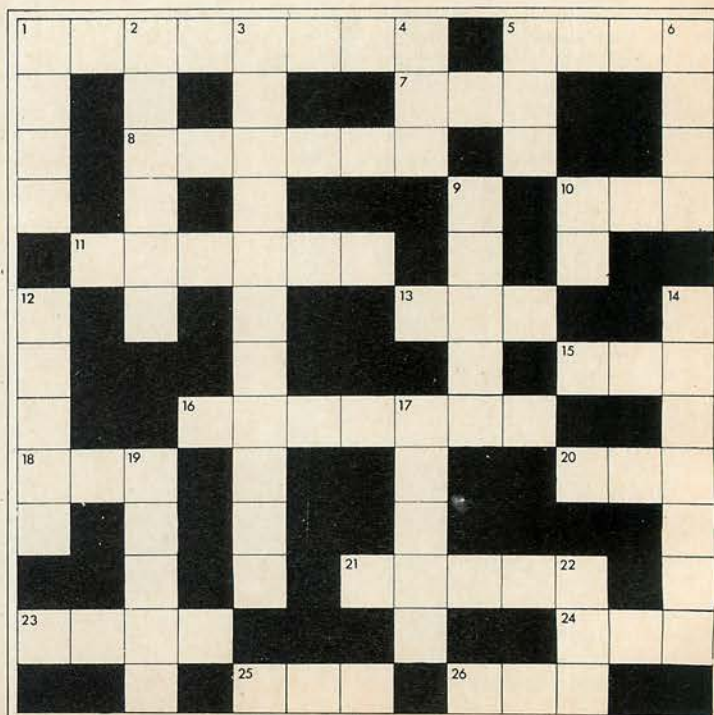
### CLUES ACROSS

- 1 Carole King material
- 5 Don's brother
- 7 Band with power (abr.)
- 8 And Boats and Planes
- 10 Opportunity knocked for her
- 11 The queen
- 13 Georgie's Brown
- 15 Mineo, once a drummer
- 16 Rock's London Palladium
- 18 Reed
- 20 Songwriter with first solo LP
- 21 Was McCartney's flying with these
- 23 Slade's Buddy
- 24 Third Band

- 25 Singer who's a Pet
- 26 Irwin

### CLUES DOWN

- 1 Jethro
- 2 Lee's other half
- 3 First choice in clothes
- 4 This band is not negative
- 5 Dad probably doesn't like it
- 6 Genesis album
- 9 Gary's greeting
- 10 Long player
- 12 Beatles problem
- 14 He sparkles with this
- 17 He married Stones 'friend'
- 19 From a Victorian novel
- 22 Rider





# Editor,

the true Brothers and Sisters, who easily outnumber your 'jet-set'.

On to the next howler, where your illustrious scribe tries to inform the gullible public that Stax now rests on past achievements. Now a joke is a joke, but this was taking it a bit far. Just because Stax does not figure in the 'fab', 'outtasight', 'groovy', 'fun' etc., Terrific Top Thirty here in the good old U.K., it does not mean that Stax is a spent force. Just glance up the Soul 100 chart in America, the chart that matters. As to Isaac Hayes being 'tantamount to a ghetto Andy Williams' what can I say, I mean, what is there to say, God, that is real ignorance.

Another great gem, which will no doubt be recorded for posterity in the annals of literature is when the author of the epic reels off the names of several top Soul groups and then amazes by saying that they are 'much of a muchness'. Honestly, sit your dog in front of your phonograph, wind up the handle, and place a Four Tops record on the turn table, play it, listening carefully all the time. Next repeat the dosage with waxings by the Chi-Lites, O'Jays, Spinners and Temptations. Now if you tell me that they all sound the same, I shall give you my 'Tone Deaf award for 1973'.

Also, judging from the list given, it seems that your writer quickly glanced up the British Top Thirty and wrote down the Soul Acts he saw. This theory is further supported by your list of 'pace-makers' in Soul. True, Johnnie Taylor is a wonderful artist, but he has only had one really big hit recently. Also note the spelling of Johnnie, Al Green (without the extra 'e') and Joe Simone (with the 'e' on Joe).

Also you quote Tina Turner as a pace maker, obviously a post-'Ntubush City Limits' literary masterpiece, as before then Ike and Tina Turner were constantly being put down by 'experts', an exclusive club which your writer obviously prides himself in being a member.



The rest of the article was filled with minor mistakes and tin-pot opinions, which can be found in any of your rival music publications, but 'Music Scene' leads the way with its own theories, which are pompous, and let's get down to the nitty gritty, a load of ignorant crap.

R. MORTIMER, Chandlersford, Hants.

## MARC THESE WORDS

THIS IS THE FIRST time I have written to your publication as I feel I must stand up for my favourite group. The November issue of Music Scene contained a letter from Sheila Furniss and Liz Surch regarding their favourite group, ELP. I gather they felt strongly about ELP and therefore ought to be sensitive to other people's feelings. Could they not then have said their piece about ELP without what they must have thought the epitome of wit, i.e. calling T. Rex, T. Rash? How clever!

I do not consider myself a "bopper" (whatever that may be) but at the same time I have never listened to any of ELP's albums, nor do I wish to. I doubt if Sheila or Liz have heard "Beard Of Stars", "Unicorn" or "T. Rex Brown L.P." if not, they should listen to them before dismissing T. Rex as trash or saying that one member is carrying the rest of the group! Marc Bolan is the first to say that T. Rex are a team and he would be nowhere without the others.

Even if they don't like T. Rex they still get uptight if people slag ELP—it is surely only common courtesy to

respect the feelings of other groups' fans instead of acting like spoilt brats. Hardly a week passes without some smart ass slagging T. Rex — why don't they pick on someone else for a change?

Thanks Marc, Mickey and the others for good music to stop me fuming at times like this. Thanks Music Scene for good music to stop me fuming at times like this. Thanks Music Scene for letting me get this out of my system — I hope you will print this to set things even. Thanks Sheila and Liz for your 'bigoted views'.

CLARE BEGLEY, An Unashamed T. Rex fan. Wellingborough, Northants.

## LOVEABLE BEAST

WELL, WELL, WELL, poor David Satchwell (M.S. November) where's his sense of humour? Even record reviewers like Richard Green can try to be funny sometimes, you know!

He was, of course trying one of his rare witticisms to outline the brilliance of Roy Wood's talent. He did, if you'd bothered to read on, D.S., say "Of course it's sheer brilliance" ... It was just a joke about the harmonium.

I've only one complaint about our lovable beast, Richard Green and that stems from way back when he reviewed "Houses Of The Holy" Led Zepp. He reviewed a whole lot of tracks that weren't even on the album!

Still we all make mistakes, so keep up the humour, Richard, some of us appreciate it.

DEBBIE BEATON, Gotherington, Glos.

*yours disgustedly*

# POSTAL SCENE

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